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REMARKS ON THE PARTHENON:

BEING

THE RESULT OF STUDIES AND INQUIRIES

CONNECTED WITH THE PRODUCTION OF

TWO MODELS OF THAT NOBLE BUILDING,

EACH TWELVE FEET IN LENGTH, AND NEAR SIX IN WIDTH.

THE ONE,

EXHIBITING THE TEMPLE AS IT APPEARED IN ITS DILAPIDATED STATE,
IN THE SEVENTEENTH CENTURY, AND EXECUTED FROM THE
EXISTING REMAINS, OR FROM AUTHENTIC DRAWINGS;

THE OTHER,

BEING AN ATTEMPT TO RESTORE IT TO THE FULNESS

OF

ITS ORIGINAL BEAUTY AND SPLENDOUR.

ALSO,

A BRIEF REVIEW OF THE STATEMENTS AND OPINIONS

Of the principal Writers on the Subject:

VIZ.,

SPON AND WHELER, STUART AND REVETT, VISCONTI, QUARTREMER DE
QUINCY, COL. LEAKE, THE CHEVALIER BRONDSTED, PROFESSOR
COCKERELL, MR. E. HAWKINS, PROFESSOR WELCKER, &c.

BY

R. C. LUCAS, SCULPTOR.

In the History of all Nations that have attained greatness, we uniformly find the Arts have flourished, in some cases contributing to that greatness, and always adorning it; and in a commercial Nation, as ours is, we may discern in the enlargement of Art an increase of our national prosperity.

SALISBURY:

W. B. BRODIE AND CO., CANAL.

M.DCCC.XLV.

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REMARKS ON THE PARTITION

THE REPORT OF STUDIES AND INQUIRIES

TWO MODELS OF THE NOBLE BUILDING

THE ONE
IS THE REPORT OF STUDIES AND INQUIRIES
IN THE SEVENTEENTH CENTURY, AND THE OTHER
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W. B. BROSIE AND CO. CANAL
REMARKS

M. C. Lanormandy

with my best
respects

R. C. Lucas

I BEG leave to inscribe this little work to Col. LEAKE, that
I may express my admiration of the learning and talent
shown in his writings, and at the same time acknow-
ledge the obligation I am under to them.

R. C. LUCAS.

29, DEVONSHIRE-STREET, PORTLAND-PLACE.

Mr. G. J. ...

with my ...

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I have been ...

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P R E F A C E.

THIS Essay on the Parthenon was first undertaken for the purpose of describing my two models, and in order to state the authorities for the mode of treating the different parts. By degrees, it has exceeded my original intention; and the subject is treated of under the four following heads:—

1. A short history of the Parthenon, wherein mention is made of the vicissitudes to which it has been subjected, from the period of its erection to the present time.

2. A description of the sculpture and its other decorations.

3. A statement of the authorities consulted, and the assistance received during the execution of the models.

4. An endeavour to discover the principle which actuated Phidias in his compositions, and a few suggestions on the influence which Greek art should

exercise on us, to produce a truly national school of design in the art of sculpture.

If I am told that in the course of my remarks I have produced little that may be called new to those well acquainted with the subject, this will not disturb me, if I may still be permitted to hope that, from my inquiries information has been brought together not before generally accessible, either from its being contained in expensive works, or scattered over the pages of various writers: and although my attempt to epitomise all that has been written on the subject of the Parthenon may appear presumptuous, it could not be forborne with propriety in a work that professes to describe so elaborate a restoration—and to deduce from all that has transpired on the subject something of the intentions of Phidias in his master-work.

R. C. LUCAS.

R E M A R K S.

BEFORE proceeding to a critical examination of the sculpture of the Parthenon, it may be well to reprint the testimony borne to the unrivalled excellence of these works in the Report of the Committee appointed to examine them by the House of Commons; and in an Extract from the recent Pamphlet of Professor Welcker:—

EXTRACT FROM THE REPORT OF THE COMMITTEE OF THE HOUSE OF COMMONS.

“ Your Committee cannot dismiss this interesting subject without submitting to the attentive reflection of the House how highly the cultivation of the fine arts has contributed to the reputation, character, and dignity of every Government by which they have been encouraged, and how intimately they are connected with the advancement of every thing valuable in science, literature, and philosophy. In contemplating the importance and splendour to which so small a republic as Athens rose by the genius and energy of her citizens exerted in the path of such studies, it is impossible to overlook how transient the memory and fame of extended empires and of mighty conquerors are in comparison of those who have rendered inconsiderable states eminent and immortalised their own names by the arts of peace. But if it be true, as we learn from history and experience, that free Governments afford a soil most suitable to the production of native talent, to the maturing of the powers of the human mind, and to the growth of every species of excellence, by opening to merit the prospect of reward and distinction; no country can be better adapted than our own to afford a suitable asylum to those monuments of the school of Phidias and of the administration of Pericles, where, secure from further injury and degradation, they may receive the admiration and homage to which they are entitled, and serve in return as models and examples to those who, by knowing how to revere and appreciate them, may learn to imitate, and, ultimately, to rival them.”

TRANSLATION FROM THE PAMPHLET OF PROFESSOR WELCKER.

The British Museum possesses, in the works of Phidias, a treasure with which nothing can be compared in the whole range of ancient art. Homer belongs to all civilised countries and all educated individuals; but the Homer of the plastic art is, in a certain sense, to be found in the works of Phidias alone; and among his works the Statues of the Pediments stand pre-eminent, and formerly they were more so, in their separate combinations. The individual figures in each composition acquire, by their position, the character and meaning by which they are to be estimated; and the greater the genius which produced them, the more important does it become accurately to comprehend the thoughts and intentions, as expressed both in the whole and in all its particulars. The greatness of Phidias, as a sculptor, has been universally acknowledged with admiration; but if we may judge from the careless and superficial manner in which many of his figures and combinations have been treated, his power of invention and his sagacity seem to have been greatly undervalued.

It is well known that the Parthenon was erected at Athens B. C. 445, in the most flourishing and glorious period of that great republic, under the auspices of her greatest statesman, Pericles, and from the designs of the greatest sculptor and most celebrated architect of the ancient world, Phidias and Ictinus. It stood on the summit of the Acropolis,* was a Doric temple, 227 feet in length, on the upper step, by 101 feet in breadth. It was constructed entirely of Pentelic marble, and, including a stylobate of four steps, was 66 feet in height; it was called Hecatompodon, or the Building of a Hundred Feet; and from its united excellencies of

* Stuart in describing Athens says,—One principal feature cannot be mistaken—I mean an insulated rock, the site of the Acropolis. It is about one hundred and fifty feet in height, and in length on its surface, which is nearly level, from nine hundred to near a thousand feet; while its sides are everywhere a precipice, the western extremity alone excepted, where, with no small labour and diligence, the entrance has been constructed.

design, decoration, and material, may be recorded as the most perfect that was ever executed. The exterior of this temple was composed of 46 columns, 35 feet in height, and 6 feet 2 inches at the base, with capitals 6 feet 7 inches wide, which, running round the building, formed a species of ambulatory, of the width of 9 feet to the wall of the cella. Within the ambulatory or peristyle, at either end, there was an interior range of 6 columns, of 5 feet and a half in diameter, standing before the end of the cella, or interior chamber of the Temple, and forming, together with its prolonged walls, a prothyraeum or apartment before the cella door. There was also an ascent of two steps into this part of the building, which was called the Pronaus at the east, and the Posticus at the west end, and these apartments were level with the cella. The interior of the temple was divided into two unequal chambers: the western part was called the Opisthodomos, and was used as the Public Treasury; it occupied the length of 44 feet within the building, and its breadth was 62 feet and a half. The eastern part, called the Chamber of the Virgin Goddess, was in length 98 feet 6 inches, and its roof was supported by a double tier of columns, the lower of which measured about 3 feet 6 inches at the base. It is not quite certain of what order the columns in either chamber consisted; but, from the circumstance that a capital has been discovered in the eastern chamber of a very early Corinthian order, and of similar proportions, it has been reasonably conjectured that the lower tier belonged to that order.

It was the eastern chamber of this splendid Temple which was destined to form a shrine as it were for the reception of the most glorious work of art which the genius of man has achieved—the chryselephantine statue of its goddess, rising to the imposing altitude of

39 feet, exclusive of the pedestal, and whose golden ornaments on her vestments of ivory constituted no inconsiderable portion of the riches of the nation. If the internal appearance of the Temple was sublime, its external aspect was grand and imposing. It was a majestic frame-work, formed to receive sculptures of the highest mythological import; impressing the minds of the Athenians with feelings of awe and reverence; and convincing them that the noble conceptions of Phidias were perfect representations of all they could imagine of the forms of their deities, and that the Temple itself was worthy to be their dwelling-place.

“ As wandering slow in dread Minerva’s fane,
 Charm’d with the beauties of the land and main,
 The *past return’d*—the present seem’d to cease—
 And Glory knew no clime beyond her Greece.

This beautiful building remained in all its integrity for 600 years; for Plutarch, who lived A. D. 118, in the time of Hadrian, speaks of its sculpture as having then all the beauty of freshness; and as the barbarous conqueror Alaric respected the majesty of the Parthenon, we have no reason to infer that it sustained any injury from the hand of man till the sixth century A. D., when the supposition is, that the central portion of the eastern pediment was removed by the Christians, either from iconoclastic zeal, or in order to let light into the interior, which they had converted into a church; and of the sculpture then removed not the least memorial remains.

We cannot trace the history of the Parthenon until 1676, when it was seen by the two travellers Spon and Wheler; and we may here advert to the circumstance that this wonder of art remained unnoticed in Europe for near fifteen hundred years, when the Marquess de

Nointel was the French Ambassador to Turkey, in the year 1675, by whose directions it was that the well-known drawings were made by Carrey of its beautiful sculptures then remaining; and to these drawings, though ill executed, it is alone we can look for any information of the composition of the western pediment or the general magnificence of the sculpture; for the Acropolis of Athens, then in possession of the Turks, was, in 1687, besieged by the Venetians under Morosini, and the Turks having converted the cella of the Parthenon into a powder-magazine, a shell thrown by the besiegers bursting through the roof fell on the combustible materials within, and caused an explosion, which demolished a portion of the side walls, with six columns on one side, and seven on the other, with several of the metopes and a portion of the frieze. The building sustained further injury from the western front being exposed to the direct fire of the besiegers; though we are not to look to these circumstances alone for the entire destruction of the sculptures in the western pediment; for the sculpture that then remained was of such exceeding beauty, that the Venetian General attempted the removal of a portion of it to grace his triumph at Venice; but, from the unskilfulness of his engineers in lowering these matchless compositions, they were broken to pieces. An eye-witness describes the destruction as being complete. In this state of dilapidation the Parthenon remained till the visit of the two English architects, Stuart and Revett, in 1751, who saw in the western pediment the figure of Ilissus and the torso of the group of Cecrops and Agraulus—all that remained of the twenty-two statues which Carrey had drawn about sixty years before. The eastern pediment was comparatively perfect, being exactly as Carrey had drawn it, wanting nothing but the great central portion, of

which we noticed the removal in early times. The visit of Stuart and Revett, and the subsequent publication of their magnificent work on Athens, first gave to Europe a general knowledge of the sculptures of the Parthenon. Since then, the researches of Col. Leake and the investigations of Mr. Cockerell and the Chevalier Brondsted have much increased the amount of knowledge on the subject ; but the interest excited at the time was not enough to induce any government or individual to take any steps for their preservation, and the work of dilapidation was continued by the Turks till the visit of Lord Elgin, and his subsequent excavations.* But of course the removal of any sculpture would never have been contemplated by Lord Elgin if the present period in the history of the Parthenon could have been foreseen, which is, that the Greeks, having achieved their independence, now use the edifice as a hall of science ; and thus the Greeks of these later days, as did Alaric of old, revere the majesty of the Parthenon. Of its sculptural compositions no description is left us by the ancients, except the scanty notice of Pausanias, that in the pediment facing those who entered the temple, the composition relates to the creation of Minerva—in the other pediment, to the contest of Minerva and Neptune for the territory of Attica. The

* The mortar of parts of the recent fortifications and some of the new buildings is made of the sculpture of the Parthenon, and is easily recognisable from its peculiar whiteness. Lord Elgin, in his excavations, thinking a house built immediately under the western pediment might have under it some of the sculpture destroyed by the explosion, purchased this house and pulled it down, but met with nothing to reward his labours, and which the rascally Turk who sold the house was very well aware would be the case, as, having secured his money, and suffered the house to be destroyed, he then pointed out the white portions of the mortar made of the fragments of the sculptures the house was pulled down to seek for.—*Vide Lord Elgin's Pursuits in Greece.*

former of these observations refers to the eastern pediment, the latter to the western; but of the character and treatment of these compositions we have no other certain knowledge than what may be gathered from the drawings of Carrey, and from the sculptures still remaining in the Museum. As the drawings of Carrey were made before the siege, they are of course the basis of all we know of the intentions of Phidias in the composition of the western pediment, and thus have become an historical document of great importance, since we ourselves and future ages can only judge of the high art of Phidias from these two sources. It is therefore only by a most careful study and comparison of those remains of Phidias which we possess, aided by the drawings of Carrey, and by deducing from them, and from the building generally, those principles of design by which Phidias worked, and by a consideration of the myths to which these sculptures refer, that we may ever hope, even in idea, to restore the missing groups; and as the composition of the western pediment, though now entirely destroyed, appears nearly perfect in Carrey's drawings, we will first describe this portion of the temple. And while it will be needful to attempt some explanation of the mythological import of this part of our subject, we must observe that archæologists differ very much, agreeing only in the general meaning of the subject, and in the method of their investigations. The limits of this work preclude any lengthened comparison of their respective labours and theories; but as the subject has been so fully investigated in the successive works of Visconti, Col. Leake, Messrs. Cockerell, Hawkins, and Welcker, we may have full confidence that where each of these great authorities agree, the name and meaning may be considered to be determined, and therefore will here be

so considered. Where, however, these authorities differ, we must be content to remain in doubt, it not being probable that we shall obtain much further elucidation of the subject. I proceed, therefore, to describe—first, the sculpture of the western pediment, and then its mythological import.

In the centre of the western pediment stood the figures of Minerva and Neptune in grand contrasted action. To the right of the Goddess was a chariot drawn by two horses, springing upwards, and held in by the draped female figure. At the side of the car stood a male figure, Erectheus, of which the torso, No. 100 in the Elgin Room, is the only remnant. Then a group, composed of three personages: on one of whom, the Goddess Demeter, represented as a seated draped female figure, Bacchus, as a naked boy, appears to be leaning, supported by another female figure, Persephone, who is draped and standing. Beyond these are the majestic reclining torsos of Vulcan and Venus, or Hercules and Hebe, or Cecrops and Agraulus, of which casts have recently been sent to the British Museum from Athens. Next, in the extreme angle of the pediment, is the figure Ilissus, gracefully contrasted with the rigorous converging lines of the pediment. In the space between the Ilissus and the group of Vulcan and Venus must have been some figure, which was removed before the drawing was made. And balancing this half of the pediment, on the other side of the central group were the following figures:—First, a draped female figure in rapid action, to which probably belonged the magnificent cast lately placed in the Museum; between which figure and Neptune we must supply, as Welcker has shown, a car of Hippocampi. Next to this female figure is Amphitrite, apparently leaning back to rein in the impetuosity of the Hippocampi, and

corresponding in position and action with the figure of Victory on the car of Minerva. Next to her is a seated female figure, draped, the torso in the Elgin Room, No. 106, with two naked children, known either as Latona and her two children, Apollo and Diana, or as Leucothea, Melicerta, and Eros. Then, Aphrodite, seated on the lap of her mother, Dione. Next is Pitho (represented on the pedestal of the Olympian throne, in the act of crowning Aphrodite). Beyond these is a space, where the sculpture has been removed. Then, a male figure, kneeling; and, in the angle of the pediment, Calirrhoe, as a female reclining figure, balancing the Ilissus, or Crenaus, on the opposite side of the pediment, and thus allegorically expressing the two streams of Athens. When we view the groups we have described as one entire composition, we perceive the great principle in the design of Phidias—namely, variety and contrast in unity. The proportions of the figures are adjusted in nice gradations to the positions they occupy; the groups accurately balanced and symmetrically arranged within a well-defined space; all the conditions of pedimental sculpture rigidly observed, but by the genius of Phidias made compatible with the utmost variety and beauty in form and grouping.

And as the restrictions of metre and rhyme fetter not the conceptions and compositions of the poet, so the invention of the great Athenian Sculptor was subservient to the laws of his art, yet in this service worked with perfect freedom. In the small space of this pediment indeed are combined, with singular felicity of invention, attitudes the most varied in expression; at once the majesty of Divine power in the central group, the energy of animal life in the upspringing horses, and the most harmonious repose in the kneeling, seated, and reclining

figures. It is only, I repeat, by the steadfast contemplation of this composition, that we can hope to supply, even in thought, the many voids in the design of Phidias.

With respect to the meaning of this myth, it is thus generally understood: Minerva and Neptune both desire to become the especial divinity of Attica, which involved the naming of the city of Athens; and Pausanias describes the composition as being a contest between the two divinities. But we perceive, from the treatment of the sculptures, that it was the intention of Phidias to represent the victory of Minerva, rather than the contest itself, since the victorious goddess is moving toward her chariot in which a figure of Victory is seated, while the vanquished god is turning with angry strides towards his car of Hippocampi. The actual contest for the homage of the city is shown by the act of the god in smiting the rock, and the consequent gushing out of a stream of water, a type of commercial greatness or maritime superiority; and the striking of the earth by Athena, followed by the production of the olive, alike the emblem of peace and prosperity, which achieve the victory; and the sculptor has well shown the result of the contention by the calm movement of the triumphant goddess, contrasted with the vanquished yet noble aspect of the god.

The chief impression which this pediment leaves on our minds, is the conviction of consummate skill and daring on the part of Phidias. All is bold, free, and untrammelled. Though within the rules of pedimental composition, as we shall have to demonstrate hereafter, the idea of rule is lost in the perfectness of the result. The great dissimilarity of the sizes of the figures gives to the central group the importance which the rank of the divinities demands, and we immediately feel the propriety of the

treatment, whether viewed as an embellishment of sculpture or as an architectural enrichment. The only parts of this pediment that have escaped destruction are the chest and back of Neptune, in the Elgin room, No. 103; the torso of the god Erechtheus, a fragment of the breast and face of Minerva, the graceful figure of Ilissus, with part of the group of Latona, and a fragment of the Hippocampi. These are preserved in the Museum, memorials precious in themselves, and also valuable as historical records. For truly does Col. Leake lament that these fair and perfect works of art should have been wantonly destroyed by a nation, who in the sister art of Painting had already produced so much excellence; a destruction idle in itself, and productive of no kind of advantage to them, for the Venetians left Athens soon after they completed this revolting act of destruction. The preservation of a part of the chest of Minerva enables us to identify it with Carrey's drawings, and to replace it with certainty; while the torso of Neptune is, above all existing fragments, the most suggestive of high and noble art. The proper action and noble form of the deltoid and pectoral muscles give us an idea of the utmost perfection of grandeur. In the figure of the Ilissus, in the north angle, we perceive the most perfect triumph of art over the material on which it works. In this figure there is no thought either of the Parthenon or of Phidias: the artist and his art are alike forgotten. Those who view the graceful work for the first time, and have not studied the art of sculpture, doubt whether this indeed be a wonderful statue: they gaze on it as though it were a mere man; they feel not that the artistic victory is so complete, that the very idea of art is lost in admiration of its results; and yet it is a momentary attitude, and one of the boldest and most difficult to be expressed that can

possibly be imagined. He is represented at the moment when the whole weight of the body is supported by the left hand and arm, while the foot seems to have assisted in giving an animated action to the whole, perfect flexibility and elasticity being the result.

Keeping, then, steadfastly in our minds the means by which Phidias has produced so sublime a result in the western pediment, we will endeavour to approach the eastern one in the same spirit. The manner and method in which the myth was represented in the western pediment open to us the understanding of the eastern pedimental composition; and if we apply this mode of viewing the subject to this eastern pediment (of which we have noticed the entire destruction of the central portion in the early times), we may feel quite sure that the myth must have been treated in a manner equally satisfactory. And although Pausanias describes the western pediment as being occupied by the contest of Minerva and Neptune for the homage of the city, yet we gather from the drawings of Carrey that Phidias has chosen the more noble period of the victory of the goddess over Neptune. Hence we have little doubt that the restoration of the eastern pediment, proposed by Brondsted and executed by Quatremere de Quincy, where Vulcan is represented as having cleft open the head of Jupiter, and one of the two goddesses who preside over births is drawing out a little figure of Minerva, while the other is supporting Jupiter as though he were fainting under the agonies of child-birth, can never be an adequate expression of Phidias's own design. It may be said that Homer's description is sufficient warrant for Q. de Quincy's restoration, yet still we feel that the strict letter of the poet is inapplicable to pedimental composition. Homer describes the glorious form

of Minerva as rising from the brain of Jupiter, and all nature struck with awe at the splendour of her form and golden plumage ; but in the adaptation of that moment to sculpture, the glorious form of Wisdom sinks into an insignificant puppet. And hence we have no reason to suppose that the existence of such a subject on a patera (itself taken from a picture) was any motive with Phidias for the selection of that which, as well from scantiness of space as from unfitness of material, could not be treated with propriety. Nor did the incongruity of the French conception of the subject escape the eye of Flaxman, who in his lectures observes, that the composition was no doubt filled, not by a representation of the *actual* birth of Minerva, but rather, as would be far more fitting in a temple peculiarly dedicated to her honour, by the introduction of the goddess to the august assemblage of the gods on Olympus—a subject in the highest degree imposing, and admitting of a sculptural treatment of the greatest majesty. And this view of the subject is also taken by Mr. Cockerell, who has demonstrated that the fragment on the floor of the Elgin Room was the base of the statue of Minerva in the eastern pediment—a judgment in which M. Welcker entirely coincides with him. These fragments now in the Museum, though in themselves the most important, and of all the remains of ancient art the most justly celebrated, constitute but a small portion of the entire sculpture of the eastern pediment. They consist of seven distinct subjects, of which Carrey only drew six, as the torso of Victory was then prostrate at the bottom of the pediment. Of these seven, three are groups, three distinct figures, and one part of the group of the car of Night.

In the south angle of the pediment are Hyperion and the Horses of Day rising out of the waves of the sea. The

plinth represents the waves: the horses, as they rise from the sea, in which the chariot of the Sun is still plunged, seem by the energy and truth of their expression to neigh with impatience to run their course. It is a fragment of great breadth and power, and well deserves to be ranked among the happiest efforts of the sculptor's chisel.

Next is the figure we know by the various titles of Theseus, Hercules, Cephalus, or Cecrops. It reclines with easy gracefulness on one of the rocks of Olympus, which is covered by a lion's skin, and by a full drapery, producing an effect in the highest degree imposing, whether we contemplate the harmony of all its parts, the grandeur of its outlines, or the dignified repose of its attitude. Mr. Cockerell has investigated this figure with skill and ingenuity, and has done much towards ascertaining whom it represents. He observes that the left leg is in the attitude of repose, while the muscles of the same leg denote strong action—a combination which could only be caused by some circumstance or object external to the figure itself. Now he has discovered on the under part of the leg the distinct appearance of a fracture, though the cavity is now filled up with plaster of Paris: hence there can be little doubt that the muscles of the leg were rendered turgid by being pressed upon by some object, probably, as he suggests, by a spear or club, and this resting against the fractured part of the leg gives a clue to the action of the hand. On these grounds Mr. Cockerell has named the figure Cephalus, in which opinion Brondsted and Colonel Leake agree. On the other hand, Mr. Hawkins and M. Visconti consider it to be the deified Hercules of the elder mythology, while Welcker calls it Cecrops, the first King of Athens, who was worshipped as an Attic divinity. Nor, indeed, is it possible to admire this composition too highly, for this is, above all other statues,

the most noble type of man : with less of the attributes of activity than are found in the Mercury of the ancients, but with more muscular power than is developed in their Apollo, with more both of grace and majesty than we find in the accustomed type of their Hercules. This seated figure embodies all our conceptions of divine strength in repose. Great as is the muscular developement, beauty still predominates in all the outlines. The body, with more than human energy, with no trace of human toil or suffering, forbids the supposition of its being a mere mortal. We cannot deem it, as M. Welcker has supposed, a representation of the hero Cecrops—we cannot but admit it among the gods of Phidias.

With respect to the next group, the different writers on the subject seem equally to disagree ; Visconti considering it as Ceres and her daughter Proserpine, and Col. Leake as the Attic Thallo and the Horæ. But here enough remains to satisfy us as to the intention of Phidias in its treatment. The upraised arm of the mother is evidently directing the attention of the daughter to the event then occurring in the centre of the composition ; and the chief impression this group leaves on our mind, after contemplation, is one of grandeur and beauty. Then we recur with pleasure to the skilful manner in which the subject is adapted to its situation in the pediment. The next figure, Iris, or the messenger, appears to me to mark the space assigned by Phidias for the superior Divinities, as the corresponding space on the opposite side was filled by the figure of Victory ; equally separating the ends of the pediment from the central composition, which, I believe, was composed of the grand assemblage of Divinities especially worshipped in Attica, assembled to receive and to welcome the new-born Goddess of Wisdom, and which composition we suppose to have been removed in the early

times, from being so peculiarly obnoxious as records of an idolatrous worship. (I reserve the description of my attempt to restore this great missing part until I describe the models.) The next figure of Victory, not being equally obnoxious, was allowed to remain, and was followed by the splendid group known as the Fates, though Welcker, in his recent pamphlet, wishes to make them the three daughters of King Cecrops, Pandrosos, Herse, and Aglauros, known as the Attic Divinities of Clearness, Dew, and all Dew. Others have represented this work as the Hours, and others again, as the Graces. To discuss the question, however, would exceed the limits of this work. I consider the Fates more appropriate for the situation, and have no desire to alter the usual designation of this crowning evidence of the skill of Phidias, and from this circumstance—that the fine poetical idea of the Sisters who control the destinies of man has in this work found a fitting embodiment. The mind rests satisfied that in these glorious forms is to be found the representations of the Fates, in the same manner as we feel satisfied with the forms the Ancients have left of Jupiter and Apollo, of Minerva and Mars; and we may therefore presume, that it was the intention of Phidias to embody these mystic divinities. After the Fates the figure of Selene, or Night, was placed, and to her car was an appendage the magnificent horse's head in the Museum. Of all this sculpture, undeviating excellence is the marked characteristic; the only monument of human skill that is above criticism or praise.

Having briefly noticed the sculpture of the pediments, I proceed to comment on the metopes, and in this part of the subject we immediately perceive a great dissimilarity of treatment. In some we recognise the same high style that pervades all the pedimental sculpture; in others, much

of an inferior treatment; and when we consider that the Parthenon was begun and completed within seven years, we are sure that more than one master hand was employed, though doubtless only one master mind directed the whole plan of the sculptures. And it is evident that the dissimilarity in size of the figures on the sides of the building was part of the intention of Phidias; it was, indeed, as indispensable to a bold treatment as was the diversity of the size of the sculpture in the pediments. On the metopes on the front no difference of size was needed: being under the pediments, they were not required as principal ornaments, but only as accessories. On the sides, however, the case was widely different. The long range of metopic sculpture of 227 feet required a diversity of size—a fact which is clearly demonstrated by the boldness of the projection, and by that striking dissimilarity in the height of the figures of the metopes in the Museum which occupied the extreme ends of the south side of the building. On the sides, the metopes, as embellishments, were paramount—on the fronts they were only secondary; and there the heads of the figures have a line of uniformity and a less bold relieve.

The selection by Phidias of Centaurs, as decorative embellishments of a portion of the metopes, was intended as an allusion to the victories obtained by Theseus over those races of people belonging to the times of Mythology, who inhabited the mountains of Homole, and the plains of Thermodon. The ferocity of these mountaineers, who first introduced the custom of hunting on horseback, had caused them to be considered by their affrighted neighbours as monsters, consisting of a singular mixture of the human figure with that of the horse. We learn from Pausanias that the genius of Zeuxis had been able to extract from this grotesque and monstrous association of ideas an agreeable and artistic

form, and we find that the artists of the period immediately availed themselves of the example, and constantly repeated it for more than six centuries—that is, from the time of Zeuxis to that of Aristeas and Papias, the sculptors, who flourished in the reign of Adrian, by whom the medals of Septimus Severus, struck at Laodicea, were designed. (In these medals the genii of the Circensian games are represented under the elegant form of young Centaurs with the wings of a butterfly.) The representations of the battles of the Centaurs were so popular in Athens, that Phidias and Ictinus adopted them as fitting embellishments for a portion of the Parthenon. They were evidently calculated to elevate and perpetuate the glory of the Athenians, by reminding them that they had succeeded, under the guidance of Minerva and Theseus, in extirpating the races of the Centaurs. And as the quarrel of Theseus with the Centaurs took place on the occasion of the marriage of his friend Pirithous, king of the Lapithæ, to which he had invited his ferocious neighbours, and where the latter, when heated with wine, committed the greatest excesses, even to the carrying off the bride and her attendants (an incident which forms the subject of some of the metopic compositions), we have all the information that is needful for understanding this part of our subject, and for appreciating the skill displayed in the selection, invention, and composition of the subjects. They were placed on the south side of the building, where the bold and spirited lines of their composition were best calculated to produce an effect, and to awe and astonish the distant spectator. On the north side, more immediately overlooking the city, subjects were selected of higher interest, more directly connected with their sacred rites, and in a similar manner the grand east front was also embellished, while on the west appears to have been recorded their victory over the Persians.

From the variety of these metopes, and the beautiful execution still manifest in their remains, another proof is furnished of the admirable skill and invention of the Athenian sculptors, and it must be equally interesting both to the scholar and artist to discover the intentions of Phidias in the choice and arrangement of the subject; and although their explanation presents many difficulties, in consequence of our defective knowledge of Athenian mythology, and from the mutilated state of the existing metopes, yet enough of subject remains to make the attempt interesting, aided by the drawings of Carrey, the investigations and restorations of Mr. Cockerell and Brondsted, the inquiries and reflections of Col. Leake, aided by the present efforts of the French to bring every portion of this part of our subject palpably before us. By examination of these different essays, we have good reason to hope that we shall, in some measure, understand this great system of mythological decoration.

The combats of the Centaurs and the battles of the Amazons being the most celebrated of the fabulous wars of the Athenians, supplied part of the subjects selected by Phidias; while on the east and northern peristyles the actions and inventions of Minerva herself, together with the deeds of heroes who immortalised themselves under her influence, were included among them. Viewed in this light, as Col. Leake observes, there are few great events in early Athenian history that may not have formed the subject of a metope of the Parthenon, since nothing great was usually effected without the aid of Minerva. A description of the metopes on the eastern front will show how this theory is borne out. Beginning from the south, the first metope represents a victorious hero and his fallen adversary. 2. Bacchus causing the destruction of Lycurgus. 3. A hero slaying a bearded foe. 4. Minerva slaying a gigantic foe. 5. Minerva in the

character of the inventress of war chariots. 6. One of the labours of Hercules. 7. Minerva taming Pegasus. 8. A hero in spirited combat. 9. Hercules with the stolen tripod seized by Apollo. 10. A female charioteer. 11. Theseus delivering an Athenian from the Minotaur. 12. Minerva punishing Silenus for the theft of the sacred flutes. 13. An Athenian combat. 14. A female rising from the waters in a car.

On the northern side, 12 metopes out of the 32 remain on the building, three at the eastern and nine at the western end. Of these little can now be distinguished. I believe, however, that there were no Centaurs on this side; but that the 20 spaces now unoccupied were devoted to the noble events of Athenian mythology, or history, in opposition to the received opinion that there were nine Centaurs on this side. For it has been generally supposed, that, as Carrey drew 32 metopes, the full number on one side, he must have drawn them all from the south side; this, however, Mr. Cockerell disproves by a comparison of the drawings of Carrey with those of the existing remains, which he made when in Athens some years ago, from which he shows that some of Carrey's subjects were on the north side; from this he judges that it was by accident that Carrey drew 32 metopes, the number of one side; but that from both sides he selected those subjects which appeared to him in the best preservation. Of the metopes still remaining on the northern side, the 26th and 30th from the east are quite obliterated; the 25th, which represents two females before an altar, and the 29th, which is probably Bellerophon taking Pegasus to water, are almost wholly destroyed—while the last metope at the western end, representing a female draped, holding a large veil in both hands, and standing before a draped male

figure seated on a rock, is still in beautiful preservation. A cast of this metope has been lately received from Athens by the British Museum.

On the southern side one metope only, that at the extreme west end, remains still affixed to the temple, all the others which escaped the explosion having been removed—15 to the Museum, and one (the tenth from the western end) to Paris. It is most probable, as we have observed, that all the metopes on this side had reference to the wars of the Centaurs; but Carrey only drew 23 of them, selecting the nine remaining subjects of his drawings from the northern side. Bronsted, indeed, alludes to nine other metopes of Centaurs, and gives drawings of two of them; but these must have been drawn by some other artist previous to the explosion, since their style is altogether dissimilar to that of Carrey.

Among the metopes preserved in the Museum, the following appear to me the most remarkable:—

The first in the scale of high merit is the one marked No. 12, in which the Centaur, having conquered his opponent, is trampling him under his feet. Every line of this noble marble is instinct with genius: on the one hand, we have exultation and brutal power depicted with great energy; on the other, the most exquisite sentiment and pathos in the conquered and all but expiring Athenian. It is one of those wondrous compositions where the momentary aspect of triumph and defeat is conceived and executed with equal grandeur, and in which we see but too faithfully portrayed the success of might over right. The second in point of merit, in my opinion, is the next marked No. 11. The Lapitha, on a back-ground of ample drapery, appears to grasp the neck of the Centaur. The manner in which the muscles of the abdomen are drawn in, showing the edge of the thorax, and the bold

expansion of the pectoral muscles, with their difference of action, one half grasping, the other preparing to strike, is most skilfully treated. The action of the right arm of the Centaur appears rather obscure; but the style of the composition is of the grandest description. This is one of those metopes on which I base my opinion, that Phidias intended to give a dissimilarity of size to those metopes on the sides of the Temple. As the head of the Lapitha would reach to the very top of the panel, the figure is almost in the round, and finished as exquisitely in the parts unseen as in those that meet the eye. In the adjoining subject, marked No. 13, the feebleness of its treatment forbids the belief that it could have proceeded from the hand of the great sculptor himself.

I should be disposed to place as the third in the scale of excellence No. 6. The hero with a grand cast of drapery has seized a Centaur by the throat with his left hand, and the power shown in the attempt to overthrow him is very finely expressed. The execution and style of this are very similar to the one marked No. 12.

The fourth, perhaps, in order of excellence, is the one marked No. 2, where the youthful hero, having sprung on the back of the Centaur, appears sure of victory—a piece of sculpture also that was very probably executed under the personal superintendence of Phidias himself.

The same observation likewise applies to the next, marked No. 1, where the young Greek has fastened on the Centaur, and is dealing destruction to his opponent in a manner not to be questioned. His firm hold on the Centaur, in a momentary and most difficult action, demonstrates great power and knowledge of the lines necessary to produce the required effect. The expression of defeat and despair in the countenance of the Centaur is executed to the life, and must always place this marble but little below the best of the metopes.

The spirited action of the Centaur, marked No. 4, always affords delight. The Lapitha was nearly perfect in the time of Carrey: since then it has entirely disappeared.

No. 3 and No. 14 should be observed in reference to each other. The composition of both, although transposed, is nearly similar: they were placed at the opposite ends of the building, and although in a fine style, are not equal to or by the same hand as No. 11 and No. 6. No. 9, representing the abduction of the bride of Pirithous or one of her attendants, is only a cast—the French possessing the original—yet the cast is so well coloured that attention must be drawn to the fact to detect it. A curious circumstance is connected with this metope. It was the first removed from the building by the French Ambassador to Turkey, the Count de Choiseul Gouffier. In its voyage to France, it was captured by an English cruiser, and sold at the Custom-house sale, as an article of no value, for 20*l*. It was purchased by an agent for Lord Elgin, who courteously returned it to the French owner. On the Count's death, his museum in France was sold by auction, and the English commissioned an agent to purchase the metope. Their agent bid above one thousand guineas; but he was outbid by the Director of the French Museum, and this on the part of the French at the time was celebrated as a national triumph.

On the western front, the seventh and eighth from the south are lost; but from those remaining it appears that the subjects throughout were, alternately, a horseman and pedestrian in combat, and two pedestrians in single combat. The symmetrical character of the groups, and the conformity of their subjects, render it probable that the whole of this front had reference to the warlike exploits of the Athenians, especially as the long dress of the vanquished pedestrian, No. 1, and his shield in No. 5, are apparently oriental.

Under each metope of the eastern front are quadrangular holes in the architrave, which have, at some subsequent period, been filled up with pieces of marble. These holes were, no doubt, cut in the architrave, for the purpose of hanging up shields, and the places formerly occupied by these shields are marked by the greater preservation of that portion of the marble which was covered by the shields; the marble in these circular places is whiter, and the red oxidation generally diffused over the building is not apparent on the circles which were occupied by the shields; both which circumstances prove that they must have been an early embellishment. And indeed there is little doubt that they are to be assigned to the period of Phidias himself; and, as Mr. Wordsworth remarks in his travels through Greece, we may venture to believe that the very shields, of which we now see the impressions, had caught the eye of Euripides, and that they suggested the expression in the mouth of his chorus, of a wish for repose and tranquillity, which in a long war that poet himself had so deeply felt, and which Mr. W. thus translates—

“And let me hang a Thracian target high
Upon the peristyle of dread Minerva’s fane.”

These shields, the diameter of which is nearly the same as the triglyphs, must have added greatly to the beauty and splendour of the building. They seem to have surrounded the whole of it, for similar though larger holes are found on the western front; eight only, however, there occur, and placed over the columns. To affix shields in this manner to their temples was a common custom with the Greeks; as we learn from Pausanias, that the Temple of Jupiter at Olympia was adorned

with bronze shields gilded, and that at Delphi bore shields of pure gold. The tyrant Lachares, when he fled from Athens before Demetrius Poliorcetes, carried away with him, together with part of the gold ornaments of the statue of Minerva, what Pausanias calls the golden shields of the Acropolis. It is probable that these shields may have been the decorations of the Parthenon. Pausanias does not say, nor do we learn from any other source what their meaning was. They may have been votive offerings (as the passage from Euripides seems to imply), from the heroes in war, or dedications of the victors in the Olympic games, and were, no doubt, embellished with devices, as we know the shield was usually ornamented on ancient vases, and that they frequently occur on the oldest civil coins, and are connected with various devices. Between each shield there are also marks on the marble of inscriptions, with evident remains of the fastenings of metallic letters on the face of the architrave, and in some cases extending to two or three lines.

This, indeed, is so clear, that attempts have been made to decipher the meaning of the inscriptions from the marks of the letters and their fastenings; but nothing positive has been proved from this source.

The marks of the shields themselves are so apparent, that when lit up by the splendour of the setting sun a recent traveller, Lord Nugent, describes their effect as contributing greatly to increase the solemnity of the scene: when we realise in thought the effect which so many golden shields affixed to the pure white marble must have produced, we feel how immeasurably that effect would have been heightened when the last bright rays of the declining sun were falling on them. We should then feel the full force of the poet's description, and

recognise the transcendent beauty of the great luminary—
which sets,

“Not as in northern climes obscurely bright,
But one unclouded blaze of living light.”

And this effect heightened by noble sculptures against the blue ground of the pediment must have given to the spectator of so glorious a sight the very idea of Olympus itself.

The grandest and most extensive composition of continuous sculpture, and approaching nearest the epic poem in magnitude and importance, is the frieze of the Parthenon, which crowned the exterior of the cella and its two vestibules. It was placed immediately below the moulding of the ceiling, and was only visible to the spectator when almost on the very steps of the temple, and having no direct light on it (the light being reflected from below), prescribed to Phidias the mode of its construction. The skill and judgment with which the work has been executed, and the harmonious composition of the relieve of each part, does not allow us to feel the want of roundness in the figures, or wish for a greater diversity of relieve; for the peculiar treatment of this frieze (it being almost a flat surface with great thickness at the edge), constitutes that kind of sculpture which is most effective in producing a clearness of outline; especially when aided by a back-ground of blue, as was here the case.

The subject of this frieze represents the celebration of the most imposing ceremony connected with the highest mystery of the Greek mythology, a procession formed in honour of the goddess Minerva, and to conduct to her temple with splendour and magnificence the sacred peplus or veil which shielded her aspect from ordinary gaze or

observation. Phidias seized the idea, and by a noble flight of genius resolved to embellish the temple with a representation of the most noble and impressive ceremonial connected with the worship of its goddess; he was thus enabled to grace his composition not only with the forms of their gods, but also with all that was beautiful or imposing of their then existing persons or institutions; and although the subject has been treated by him in a manner which is in many respects poetical and ideal, yet there is no doubt, from the concurrence of all authorities, that the work is generally descriptive of the procession that actually took place.*

The procession was formed in the west, and from thence moved on in two lines towards the east of the Temple, which they thus surrounded, singing hymns, and accompanied by the sounds of harmonious sacred music; nothing, therefore, could be more proper to be represented on the walls of the Parthenon of Minerva than this solemn procession, which, at the great Panathenaic festival, marched towards her shrine. What a noble theme for a picture! what a fine opportunity to pourtray the beauty and wisdom of ancient Greece, and in glowing tints to reproduce the first celebration of this most noble festival; to bid again rise to our perceptions the glowing clime, the stately pomp, the solemn march of religious fervour which so wrought on the mind of Phidias as to have produced that very miracle of

* NOTE.—The working this veil, and conducting it to the procession, was in itself a great event; it is supposed to have been a species of embroidery, and from the description of the poets we learn was of a silken texture, and the working of it was intrusted to the superintendence of the chief virgins; and under them were employed the young female slaves. It was renewed every five years, and was the chief event in the festival called the Great Panatheneia, to distinguish it from the annual or lesser festivals.

excellence we now, after the lapse of two thousand years, are thus glowing in admiration of.

In that part of the frieze that was seen immediately over the centre of the eastern entrance is the chief priestess of Minerva in the act of taking from the head of one of the two Arrhephoræ the sacred burthen which they had brought from the Temple of Venus at Cipi; next to the priestess stands the chief archon βασιλεὺς, or King of the Divine Rites, looking in an opposite direction, and receiving the Peplus from the hands of a boy. On each side of this group we see six seats, making twelve in the whole, on which are seated the high divinities and deified heroes. On the south side of the centre group are Jupiter seated on a chair, or throne, adorned with a sphynx and bearing a sceptre; Juno raising her veil, with Hebe by her side; Mars in repose (the end of his spear appearing at his heel); Ceres holding a torch; Dionysus resting his elevated left hand on a thyrsus or sceptre; and Mercury bearing the petasus, while a hole between his finger and thumb indicates that formerly there was also a caduceus in his hand. Of the six deities on the north, two only are in the British Museum; but of the missing ones Carrey has preserved the design; and the conjecture of Colonel Leake is, that these six represent Neptune, his son Theseus, Agraulos, and Pandrosos, with the young Erechtheus; and the last, Æsculapius leaning on a knotted staff, the manner in which he is usually represented. On the right and left of these sacred characters are trains of females with their faces directed towards the gods, and carrying offerings; and we see also the officers who presided at the procession, and directed the proceedings. These virgins appear to have headed the procession, and to have been followed on both sides by the victims, the bigæ,

the trigæ, the quadrigæ, with their charioteers, the horsemen, the metœci, or aliens, who were settled in Athens, and allowed to take part in the procession as attendants on the matrons and virgins. Among the last figures on the north are two dismounted horsemen, followed by a boy on foot, which is the last figure in the north-western angle. The procession on the opposite side ended in a similar manner, in the south-eastern angle, with the figure of a man on foot. In the portion of the frieze over the western portico we do not observe any order of march preserved. Some are preparing to join the procession—others are not yet mounted—some yet in the act of fastening on their sandals—others about to mount—while some are contending with their horses, which are endeavouring to escape—and one figure, whose floating chlamys leaves his body nearly naked, appears to be urging his comrades to haste. This frieze, as a connected subject, was the largest and most beautiful ever executed: it was 524 feet in length, by 3 feet 4 inches high. Of the original, the British Museum possesses 294 feet, and casts of about 128 feet. The only part of it at present remaining on the building is that above the western vestibule; but from the drawing of Carrey in connexion with these sources we arrive at a tolerably clear conception of the entire work.

Besides the gods who were supposed to preside over this procession with especial interest (and its representation is still so varied and beautiful as to render it worthy of their approval), here are still to be seen the flower and beauty of Athenian youth, gracefully seated on the most exquisitely-sculptured horses. These horses Flaxman used with enthusiasm to allude to as being the most precious examples of Grecian power in the sculpture of animals. Of the one hundred and ten examples which now remain in the Museum, no two are in the same

attitude ; and, although smaller than nature, they are executed with such freedom and skill, that, like their own dilated nostrils and swelling veins, the frieze itself appears to expand to the full proportions of nature, and we almost imagine a scene of moving life is before us. The animals still appear to roll their eyes, to rear, to gallop, to prance, and curvet ; the veins on their bodies still seem extended with circulation ; in their forms are distinguished the hardness and decision of the bone from the elasticity of tendon, and the diversity of the appearance of muscle, alternately relaxed and in action : and we are charmed with their deer-like lightness and beautiful elegance of form. How this wonderful display of skill and power would have wrought on the poet, if he had witnessed these grand examples, which may truly be said to

“ Witch the world with noble horsemanship ! ”

I have now to notice my two models, for the purpose of showing the authorities on which I have depended, and to give my reasons for the period selected for the model of the Parthenon in its dilapidated aspect ; and, first, as to my authorities. I have before observed, that it has been my especial study to comprehend the grand and simple style of Phidias, and to imbue myself, as much as possible, with his spirit (with what success let the work declare.)

Phidias worked for immortality, and has obtained it : each part of his magnificent whole was so studied and elaborated, that the merest fragment has become a monument of transcendent skill.

Next in importance to those monuments of his genius which remain now in the Museum, by which we have still the privilege of studying under, and communing with, that great master, are the drawings of Carrey ; and

although these drawings have not preserved to us any of the style of Phidias in their execution, yet enough remains of the great originals to satisfy us of the general accuracy of the delineations. Then must follow the works of Stuart and Revett, which, for elaborate research and general accuracy, are worthy the subject. Stuart's work is a monument of human industry and skill, and must be still more generally appreciated, since we have been enabled to verify the truth of his labours by the casts of all the architectural portions of the Parthenon, lately arrived in the Museum from Athens. The praise which Stuart deserves for his care in the architectural parts, and the drawing of the sculptures he saw on the Parthenon, cannot be extended to the attempt he made to restore the design of the pediment. His not having seen the drawings of Carrey, and the siege having occurred before his visit, account for his mixing up the subject of the two pediments in one composition.

My greatest living authority has been Mr. Cockerell: this gentleman has investigated and delineated all the nice subtleties of the decorations with as much care and skill as Stuart did the larger features; but to this, Mr. Cockerell has added a much more accurate conception of the intentions of Phidias in the sculpture.

Col. Leake also gave me the great benefit of his experience, and placed the stores of his extraordinary learning at my disposal; and to Sir C. Fellowes I am indebted for much practical observation. But from the Medal-room, and from the circumstance of the officers of that department, headed by Mr. Hawkins, taking a great interest in my labours, and cheering me with their approval and invaluable assistance, without limit or stint, thinking no application for information a trouble, but investigating all that was doubtful, and pointing out all

that was needful—from this valuable assistance, united to such ample opportunities of experience in the antiquity department, on the coins and vases, and in the Library—I believe these two models of the Parthenon—one in its dilapidated aspect, the other an attempt to restore it to the fulness of its glory and splendour—are constructed as nearly in accordance with the great original as human patience, observation, and research can make them.

In the model of the temple, as it appeared in the seventeenth century, nothing is introduced that is not perfectly authenticated; the exact period chosen is in some sort prescribed by the succession of events, being the time at which the siege occurred. But whether to represent the Temple before or after the explosion was a difficult matter to determine. If I had taken a time prior to the explosion, the side walls and other columns would then have been admissible; but the metopes and frieze on those parts being destroyed, and of twelve of the metopes on the north there being no drawings, or certainty as to their design, the spaces must have been left blank, and, therefore, rather incongruous. On the other hand, if the explosion was represented, still the sculpture could be retained in the western pediment with propriety, as Morosini's removal was sometime subsequent; and much picturesque matter could be thus obtained, as parts of the Temple that have now entirely disappeared were then merely loosened. I have, therefore, after due consideration, represented the appearance of the temple immediately after the explosion.

All the sculpture in the Museum from the Parthenon is of course included in this model, and also the drawings of Carrey; while the investigations of Brondsted, Cockerell, and Col. Leake will be aided by the elaborate drawings by De La Borde, who has spent the last year

in investigating and preparing for publication the metopes now remaining on the Parthenon. To this must be added the recent arrival of the valuable casts, including as before stated, all the architectural members, the noble group of Hercules and Hebe, and also the parts of twelve additional slabs of the frieze. We may, therefore, rest satisfied, that every part of the Parthenon, as it now is, can have no more light thrown on it. The case is different as regards the parts lost by the explosion, as in the number of the French Archæological Journal, published in May, 1845, a notice and two engravings are given of a head, stated to have been that of the Victory in the western pediment, brought to Venice by an officer who served under Morosini. It ornamented some garden edifice for the last century, and it is now an object of competition to obtain the same for the various Museums in Europe. It is not only in Venice that other information may be discovered: it may be that in the Vatican or some other library in Rome drawings may yet be found—as it is mentioned in the life of Raphael, that he sent artists to Greece to make some studies; but the nature of these drawings has never transpired, though no doubt, from the interest the subject has excited, inquiries have been made to ascertain if any such drawings are in existence.

So far, then, has been the attempt to give to those who delight in the contemplation of these scenes of ancient glory a faithful and accurate transcript of this Temple, as it appeared in its most melancholy but still interesting aspect. A far greater task awaits me in the endeavour to restore to its early magnificence that which has faded before the slow but too sure lapse of ages, or what the cruel hand of men has wilfully destroyed.

And although to bid the sculpture again emulate the fame of him whom Greece to the latest period of her freedom loved to honour, and to exhibit to the eye somewhat of the garb and fashion of that building which was the first glory of her greatest statesman, Pericles, may seem to border on presumption, yet nothing short of so noble an emulation could either have conceived the intention or have given the hope to produce a fitting result. But little used to express my thoughts, otherwise than by the plastic art, or the unyielding marble, it is vain to expect that any words of mine can express, even faintly, the exquisite beauty of that most dazzling sight. The statue of the Virgin Goddess—itsself a wonder, even in the noble period of ancient art, and above all example in modern times—and but for the undoubted veracity of the historians who describe it beyond our utmost conceptions.

In a material radiant with chastened glory, wrought in ivory, and enriched with a countless profusion of the purest gold, it must have presented an appearance at once majestic from its colossal proportions, imposing from its materials, and chastely harmonious in its decorations. Though no pen may describe, no pencil depict its glory, the imagination may soar aloft in contemplation of the sculptor's design, may seek to comprehend his great intention, by gazing with rapture on his work, and in high thought to analyse that mighty intellect, which was equal to the illustration of so wondrous a theme. The imagination, and that power alone—implanted as it has been in the heart of man, to raise him above the lesser things of this world, and to elevate an intellect (itself in its highest uses almost Godlike)—may, we doubt not, discern the internal in the external representations—the mind of Phidias in the outward productions of his hand.

Such an imagination will gaze on this monument of intellectual greatness with all the glow and fervour of a poet's admiration, and with the deep-felt and reverential awe of the votary of sacred things. The statue then will seem no longer the creation of any human hand ; her gold and her ivory are instinct with heavenly life ; a celestial vision seems to stand before him, and in all the majesty of goodness, power, and greatness seems to smile approval on the homage of the votary, and on the mighty works around her.

And if in the execution of the statue itself we see the highest and most exalted excellence, a combination of all that is magnificent in art united to that which is purest and most lovely in nature—no less grand was the conception of the situation in which the sculptor imagined the Goddess to stand. Placed on a lofty pedestal, which was itself illustrated with the birth of Pandora, in the presence of thirty Divinities, the Goddess must have seemed to the eyes of her attendant worshippers to occupy her accustomed position on the summit of Olympus. The solemnities of the elder mythology, and the early stories of Athenian prowess, were the fitting ornaments of her apparel. On the soles of her golden sandals was carved a series of battles, wherein the Centaurs and Lapithæ fought again. Her shield of gold, placed on the ground, and leaning against her person, was adorned with the imposing battle of the Gods and the Giants, and of the Athenians and the Amazons, while by its side, in harmonious composition, was placed the olive tree and the serpent, at once the memorial of her victory over Neptune, and the type of her celestial wisdom. In one hand she held a golden spear, forty-six feet in height, and on which the artist had exhausted his cunning (this spear resting on a sphinx) ; on the other was a Victory standing on a

globe, with the accustomed emblems of the palm branch and the wreath. Her breast was guarded by the *Ægis*, surmounted by the Gorgon's head, and surrounded by the serpents, the first portraying her immortal descent from Jupiter, the second in allusion to her punishment of Medusa. Her eyes were precious stones; her head was covered with a helmet, the crest of which, supporting her magnificent triple plume, was composed of the mysterious combination of the sphinx between two griffins; while on its front was placed the five horses of the car in which she had conquered the giants.

With respect to the authorities for this restoration, Pausanias is clear as to the size, the holding the spear in one hand, the Victory in the other, the sphinx and griffins on the helmet, the subject of the pedestal, the material of which the statue was composed, and the value of the gold. Pliny observes that the figure was of exceeding beauty, and describes the eyes as of precious stones, and the embellishments of gold.

We are in the same ignorance as to the period of its entire destruction as we are of the destruction of the centre of the eastern pediment (possibly, the same event caused both destructions). As to the exact portrait of the statue, it can only be sought for on the coins,—an ancient gem, which Eckull describes, and known as the Vienna Gem—and a marble statue in the gallery of Mr. Hope, which is supposed by the Dilettante Society to be a copy of the statue of the goddess—all these agree in general character. In the French Museum is also a similar copy to Mr. Hope's. Stuart in his work gives an engraving of two ancient coins, one of which was probably studied from the Minerva in the eastern pediment, the other assumed to be from that in the temple. As they accord in generalities with the de-

scription left us, both Flaxman and Mr. Cockerell have founded their restorations of the goddess in the temple from the coin in Stuart. By making their designs in profile, they have been enabled to effect a good restoration from this source; but as my work demanded a grand front view, and that the coin Stuart has given in his work hardly supplies, I have therefore studied among the coins, and found an example equally in accordance with the descriptions, more imposing in its general aspect, and, therefore, more likely to be a copy from the great type. The coin to the left is from Stuart; that on the right is from a coin in the British Museum, and on which I have based my restoration. The one in the centre, corresponding as it does with the fragment of the feet of the Minerva from the eastern pediment, is likely to have been a copy from it.



Next in importance to the statue thus described was the grand eastern pediment, of which we have stated that no authority is in existence for the treatment of the subject, except the words of Pausanias, that it had reference to the creation of Minerva—and, secondly, the remains of the sculpture that occupied the extreme ends of the pediment now in the Museum: therefore, he who would seek to comprehend this pediment can only hope to do so by understanding the grand and simple style of Phidias in the western composition; and it may not be amiss to demonstrate wherein the conditions of this fine

example consist. This Doric Temple being an octastyle, or formed of eight columns in front, and filled by Phidias with statues to the number of twenty-four, and those figures in the centre of the pediment being nearly the height of two diameters of the columns, or near twelve feet, while those at the ends are little more than one diameter, prescribe to us the great scope and licence allowed in the octastyle, as being greater than in the hectastyle temple, or six columns in front, as in the Temple of Theseus; and this latitude in the size of the statues is also kept up and rendered available in uniting the sculpture with the architecture, making it as one by the projection of the limbs of the figures over the rigid lines of the pediment, thus blending in consummate harmony the sculpture and the architecture, and which I attempt to illustrate by the accompanying diagrams,—one being a skeleton of the western composition of Phidias, the other my attempt to reconstruct the eastern.



And I consider this test will be of utility not only with reference to this restoration, but also in its general application, as I have the highest authority for stating that not one modern pediment has been constructed in accordance with the rules which this pediment of Phidias prescribes to us; and as to the sufficiency of this example as

a rule, we have the united testimony of all authorities on the subject, that this pedimental construction contained the result of seven hundred years' experience, and that used by the discretion of Phidias.

Having previously described all the remains of the Eastern Pediment now in the Museum, I proceed, as I then stated, to attempt its reconstruction in this part of our subject. The design being the advent of the creation of Wisdom, we must consider what features of this myth would most probably have been selected by Phidias for this composition. I have previously given my reasons why De Quincy's restoration could never have been intended by Phidias; while from the analogy of other similar mythological compositions, as described by the ancients, we may suppose that at the creation of Minerva, Phidias represented the chief Gods of Olympus in the centre of the composition, and that with these were subordinately associated the deities of the Attic soil; and that the composition was bounded at the angle on one side by the noble group of Hyperion and his horses—on the other, by that of Selené or Night, these two deities forming the boundary of the pedimental horizon. Thus far we feel our ground is sure, and that this is a general conception of the design of Phidias for the eastern pediment, and we are thus enabled to fix the time, the place, and the subject.

The time is the glorious break of day, Helius rising in the east with his panting steeds snorting fire and breasting the waves of ocean—in the west, Selene, or the Moon, flies before him, descending far into the deep. The scene is the *Κρόνιον λόφος*, or the Cronian crest of Olympus; and for the subject, we thus suppose it. In the centre, seated on his throne of gold, placed on a rock, was Zeus, in the most exalted of all his attributes, as the

creator of Wisdom, his countenance wearing a mingled aspect of majesty and affection. His throne was supported by the Victory and sphinxes, doubtless in the same precious material; by his side stood the new-born Goddess, with all her attributes. On the other side was Juno, in a dignified aspect. By her side was Neptune; and by the side of Minerva was Vulcan with his axe, the type of the birth, and composing with the Neptune on the opposite side; then other Olympian gods grouped round the centre, among which, and as an attendant on Vulcan, is placed Ilithyia, the goddess who presides over births; near to whom is Apollo and Latona, while on the opposite side, next to Neptune, are placed Hermes, Ceres, and Proserpine. This conjectural composition has received much thought and consideration from Col. Leake and Mr. Hamilton; and as the type of every figure introduced in this composition is to be found on the coins or in the antique, I venture to hope something of the general effect of the great original is here reproduced. I am the more sanguine in this hope, as, besides the feet demonstrated to belong to the Minerva of this pediment, I have been the means of discovering among the fragments part of the arm and shoulder of the Jupiter, and also part of a foot, No. 340, which it is reasonable to suppose belonged to the same figure. The fragment of the arm, No. 339, must have belonged to a male figure occupying the centre of the pediment from its proportions; and as the torso of Neptune of the western pediment has the arms now on, this fragment must have belonged to the eastern composition, and, if so, occupying from its size the centre of the pediment, it must have been the Jupiter. This conjectural composition we know was bounded by Iris, or Thallo, on the one hand, and the Victory on the other, thus separating the high divinities from those now in the Museum



RESTORATION OF LUSIERI



THE RESTORATION OF EDOVARD GERHARD



which occupied the extremities of the pediment. If we add the figures we have thus conjecturally supplied to those we are sure of, we shall have the same in number as the western composition; and, taking this view of the case, shall, so far, obtain a similarity.

With respect to the removal of these sculptures in the early times, which we have adverted to, we perceive two reasons to account for that removal. It may either have been that the grand central composition, being the gods especially worshipped in Attica, was removed by iconoclastic zeal; or it may have been, that the composition itself was so enriched by that costly and valuable material, gold, that the cupidity of some early tyrant was aroused to its destruction. This much we may be sure of, that, from the peculiar construction of the temple, the removal was a forcible one, and not the result of an accidental convulsion of nature.

As we proceed in this attempt to reconstruct the embellishments of the Parthenon, six important deficiencies in the developement of the original intentions of the great designers become apparent. Two of those missing links I have attempted to supply—namely, the statue of the goddess and the restoration of the grand eastern pedimental composition. It yet remains to consider—

1st—The architectural restoration of the interior. 2nd—The missing metopes. 3rd—The parts that are deficient in the frieze of the cella. 4th—The devices on the shields; and, lastly, the polychromatic adjuncts to the temple.

In the restoration of the interior, I have adopted that view of the case which is set forth in the seventh volume of the Museum writings, published by the Trustees. Mr. Cockerell has, in that volume, given a restoration which is mainly based on the dis-

covery I have alluded to, of the Corinthian capital in the eastern chamber;* and supposing that this beautiful combination contains the result of all the information on this branch of the subject, I had implicitly adopted it: considerable difference of opinion, however, exists as to the propriety of placing the Doric order over the Corinthian, as Mr. Cockerell has done, or even using the Corinthian at all with propriety. This objection was urged with great force by the celebrated Sicilian antiquary, Le Duc di Serradifalco, on his recent visit to this country. Col. Leake's observations, however, appear conclusive as to the Corinthian order; the Doric over it does not appear to rest on any sure data, as in the Walhalla the caryatides are used instead of the Doric. As this restoration is purchased by the trustees of the British Museum to illustrate the Elgin Gallery, I consider it needful this work should have the advantage of all the recent information that has resulted from the excavations and discoveries of King Otho; and by the kindness of Col. Fox and Major Parker, I am placed in correspondence with the architects of the Walhalla, and also those now employed by the King of Greece at Athens, so that all information will be exhausted in the restoration of the interior, as it has been in the exterior. In Inwood's

* NOTE.—*From Col. Leake's Work, vol. 1, page 334, Second Edition.*
—In the eastern chamber of the Parthenon, a Corinthian capital has been found of such dimensions as leads to the belief that the columns were of that order. The smallness of their diameter leaves little doubt that there was an upper range, as described by Pausanias at Olympia, and as still exemplified in one of the temples at Pæstum. In the interior of the Temple at Phygalia are two new varieties of the Ionic order, one of which by its helices and leaves of acanthus must be considered as the order afterwards called Corinthian. It proves, therefore, this order was employed in the time of Pericles; in fact, Vitruvius gives the honour of its invention to Callimachus, who lived about that time.

folio work, published in 1827, is engraved plate 22, a portion of a Corinthian capital that was brought by him from the Parthenon, and which he considered a fragment of one of the lower tier of columns of the interior; and of the fragment, and his restoration from the same, an etching is here presented.



In regard, however, to the roof of the chamber being open over the statue of the goddess, that question has been much discussed; and it appears probable that the aperture over the statue was filled with some transparent substance, conducing alike to the double purpose of the protection of so costly a work, and rendering its effect mysterious. As to the metopes, I have, after due consideration of the opinion before stated, filled the entire of the southern peristyle with the combats of the Centaurs; and this accords both with Mr. Cockerell's opinion, and also the restoration of the south peristyle that was made by the Italian artist Lusieri for Lord Elgin. The nine metopes of Centaurs which Brondsted speaks of, from their general spirit and similarity, induce the conviction that they were drawings from the originals before the explosion. In addition to the nine from this source, Carrey drew 23 Centaurs, which, including, as it does, the 16 in the Museum and the one at present on the building, make the required number, 32. Those on the eastern and

western fronts, as before adverted to, are, in both models, from Mr. Cockerell's studies united to Col. Leake's observations and M. de la Borde's present investigations. It is on the north peristyle, and that alone, that any void in the intentions of Phidias as to the metopic composition is to be met with. From this side Carrey drew only nine; Brondsted, Mr. Cockerell, and Col. Leake describe only 10 more, and there is no authority for any others. To obtain the 13 that are required to complete this restoration, having attentively considered if the metopes thus alluded to had any general connexion with each other, I have sought on the coins and vases for subjects of a similar character, and have filled up the void by the most beautiful from this source: viz., from those that have reference to the exploits of Theseus, the labours of Hercules, the deeds of Bellerophon, and other subjects of Athenian mythology and history, including two from the myth of the Amazons, in order to use the bronzes of Siris; and, above all, I have added to these some of the acts of Minerva herself that are unrecorded on the eastern and northern peristyles. It will be seen at once that this view of the case is in exact accordance with the idea shadowed forth by Col. Leake, that there was no edifying or instructive incident connected with the history of Athens that might not have formed the fitting subject of a metope of the Parthenon.

As to the devices on the shields, having before stated my conviction that these embellishments formed part of the intention of Phidias, and assigned as a reason for that belief the quotation from Euripides, and their marks still remaining on the Temple, their devices now demand our attention. We know from the poet's description that artists were in the habit of using much skill in

the construction and decoration of the shields, and this is borne out by the devices still apparent on the ancient coins, and supported by specimens of enriched armour. It is the received opinion that these beautiful displays of Athenian skill were the prizes awarded to the victors; but, although the exact nature of these particular devices cannot be obtained, we may rest satisfied that Phidias would never have suffered on the Parthenon any appendage that did not express some meaning, or illustrate some event of Athenian prowess; and there is no want of probability for this supposition: in fact, we learn from Æschylus the devices on the shields of the seven who fought against Thebes. The shields of the Parthenon may have been votive offerings of the victors either in war or the games, or the consecrated emblems of those who fell in battle for the defence of their country, and were thus held up to admiration as living objects of emulation. The placing of shields as decorative objects was practised long before the time of Phidias, as we read in the Scriptures of the golden shields that Solomon caused to be made; for he sent and fetched Hiram, the cunning worker in brass, out of Tyre; and he made three hundred shields of beaten gold, and the King put them on the house in the forest of Lebanon.

In considering the shields as embellishments to this restoration there are difficulties to contend with. If the shields are used without devices, they become meaningless; if omitted altogether, a marked feature in the building will be left out; if they are used with devices, those devices cannot be authenticated; but being anxious to give the idea of the Temple in its splendour, I adopt the devices, and select them from the vases, the coins, and the work *Monumens Inédits*, published by the

Institute of Rome, which contains a large number of the shields of Minerva.

In making use of these examples we are neither sure of the subjects nor the manner of their treatment; but I may safely appeal to the general splendour of effect these shields must have produced as my justification for introducing the devices.

In the endeavour to comprehend the frieze for restoration, the capricious selection of its parts which Carrey made for his drawings is now of the greatest advantage, though what could have induced him to proceed as he did appears very unaccountable. He drew the greatest portion of the eastern frieze, and yet omitted the central portion. Of the twelve Gods he drew ten, and chose to reject the most beautiful, Jupiter and Juno. Still, we are indebted to him for the knowledge of the four Divinities to the spectator's right, which have been destroyed since his time; and it is through his means, also, we are sure that the general plan of the frieze comprehended a similarity of subjects on each side. As far as regards the victims for the sacrifices, he drew none of these subjects on the south side; but from this side we possess seven slabs, which when entire would have been about 28 feet; whereas, on the north side he drew nine slabs of the victims, or about 36 feet.* Of these nine slabs the Museum possesses no fragment in marble. As he drew a much larger portion of victims from the north side than we have the remains of from the south, we may draw two conclusions from the circumstance—first, that the frieze on the south side contained a larger portion of victims than are preserved in the Museum; secondly, as

* All the slabs of this frieze, with two or three exceptions, being about four feet long, we can safely assume it to be the same here, and several of the slabs being mere fragments, give the design of a still larger portion than 463 feet out of the full extent, 524.

they were so much more destroyed by the explosion on one side than the other, we may infer that the sacrifices were not placed opposite to each other on the building; and, therefore, one portion would not meet the other at the east but follow it, and thus keep up a continuous succession of that part of the subject. Having ascertained that Carrey drew 111 feet more of the frieze than is now numbered in the Museum, and that out of the 48 feet of the casts of the frieze, lately arrived but not placed in the Museum, 20 feet of it is not to be found in Carrey, this will be the result—in marble, 249 feet; the old casts, 76 feet; the new arrivals, 48 feet, and 90 feet in Carrey, making a total of 463 feet out of 524.

With regard to the painting on the Parthenon, all the authorities agree in believing that the back-ground of the pediment was with the ground of the frieze an azure blue. M. Millin, on the first portion of the frieze that was removed from the cella, observed a species of encaustic paint of that tint; and Mr. Cockerell demonstrated the same as to some of the temples of Egeria, as also did Sir C. Fellowes on those of an earlier date, in his discoveries in Lycia. The beautiful ornament painted on the moulding of the pediment, on the peristyle, and on the drops under the string course of the frieze, as well as the moulding above the same, are from the drawings of Mr. Cockerell, who, in his investigation, not only saw remains of colour, but also the sharp incised line made on the marble by a point in the drawing of the pattern. This was also remarked at the same time by Baron Haller and the moulder who was then employed on the temple.

Q. de Quincy has published an elaborate work on the Polychromatic Adjuncts to the Parthenon, and from that showing a great portion must have been very gorgeously

painted ; but as it cannot be demonstrated that this was so early as the period of Phidias ; and also, as it appeared to me to impair the chasteness of the temple, I am not called on to run any risk of making a gaud of this restoration of the Parthenon, or to depart from that severe simplicity which is the characteristic of all the art of Phidias. As regards the ornaments that were placed on the top and angles of the pediments, no direct mention that I can find is made of them by any ancient writer. It is generally thought that a sphinx surmounted each angle, although Brondsted quotes an epigram to denote that the ornaments were vases. As to the soffits in the ceiling, many small ones have been found near the Parthenon, and Mr. Cockerell in his drawing has used the smaller ones to fill the four corner spaces. These soffits were painted blue, and with a gold star in the centre. Mr. John Pennethorne, who, during his residence in Athens, paid particular attention to the scientific construction of the Parthenon, observes in his work that he found the upper step of the eastern front to form a simple curve, rising three inches in the centre ; that higher in the front the curve changes its character, and in the architrave becomes a curve of double curvature, and the same in the cornice, with an increase of curve. The columns of the peristyle are found also not to be perpendicular, but to incline inward by one inch and a half. We may conceive this inclination to have been given for the sake of obtaining a better support to the roof, and also as a security against earthquakes.

Having thus briefly explained the structure and decorations of the Parthenon, we proceed in our endeavours to investigate the principles of design that characterise this great work of Phidias and Ictinus. The effect which their work creates on our minds appears everywhere to be produced by the same means,—variety and contrast in

unity—whether in its architectural construction, in the selection of the subjects for the sculptures, or in their composition and treatment. In the architecture, the solemn and rigorous uniformity of its masses, and the severe proportions of the columns, contrast marvellously with the boundless diversity of the lines of the sculpture. And while unity is thus preserved by the symmetrical character of the whole structure, clearly and intelligibly stated to the eye, and commanding the observance of the mind, the attention is enchained and preserved by the beautiful and harmonious play of light and shade resulting from the inner columns of the pronaus being smaller than the outer, and being placed on steps, which carry the inner architrave higher than the outer. The beautiful frieze is thus placed above the spectator's first glance, and reserves for him beauties veiled from his first impression, and therefore far more effective in their unobtrusive display at the proper period.

But it is in the comprehensive grasp of mind, as shown in the selection of the subject matter of the sculptures, that is to be found the consummation of the triumph of Phidias. The embellishments of the Parthenon are an epitome of the history of the people, alike in their religion, their patriotism, their deeds of valour, and the religious ceremonials of their existence. In his majestic forms are to be found in one brief view an embodiment of all that relates to their mythological, fabulous, and actual history. Passing through the mind of Phidias, sculpture became in his hands not merely a monument of skill, but the very essence of a directive power in the State—filling the eye with noble forms, and the mind with noble reflections—chronicling in the undecaying marble the beneficence of their Deities—imperishable records of their wisdom and goodness, and holding up, as

it were, the mirror of all that the people could conceive of Divine power, majesty, and excellence.

In the grand east front it is that we perceive the intention of Phidias to fill the mind with the mysterious glories of Olympus ; thus contrasting it with the western pediment, as well in treatment as in subject : the former treating only of the divine essence of wisdom, the latter referring to the blessings of the earth. The south peristyle, admitting of a distant view, is filled by bold delineations of the fabulous period of Athenian history, and was calculated to inspire terror in the stranger or the enemy ; while in the east and north peristyles, which were more immediately within the view of the city, we observe an instructive combination of heroic and mythological events—to the old an incentive to the veneration of the Gods, and to the young exciting motives to deeds of valour and patriotism. Who can resist being moved by such elements of inspiration ? Who can doubt, but that the temple itself was but a gigantic framework to receive the living sculptures—the mind, if we may so speak, which was to ennoble and illustrate the body—and not merely the sculptures carved to decorate the temple ?

In examining the several parts that form this magnificent composition, we perceive the same marvellous invention, the same complexity of detail, combined with the same breadth and simplicity. Thus, as an example—in the eastern pediment, the undraped figure of the Theseus, or rather Hercules, contrasts with the majestic draped group of the Fates ; and this group, simple indeed, and easy of comprehension, is yet formed of such complicated drapery, that in tracing out the plan, the eye, but not the mind, loses itself in the maze of its folds. Again, if we turn to the metopes, we see the rectangular and parallel lines of the building opposed to the diagonal

lines of the sculptures that adorn the architrave in which they are framed, without impairing the dignity of its unbroken line.

It was thus, then, by an inexhaustible power of invention that Phidias produced that great impression which all minds gifted with a perception of the beautiful acknowledge, in the contemplation of the Parthenon; and, for ourselves, let it be our study so to dwell on these noble works, and so seek to imbue ourselves with their spirit and power, in choice of noble theme, in composition and treatment, that we may combine with fitness, *beauty*, with symmetry, *variety*, with intricacy, *simplicity*—and thus best accomplish the consummation of high art, by making the aim we have in view alike attractive, distinct, beautiful, and instructive.

This, then, is the proper influence these noble examples should exercise on our art, to produce a truly National School of Sculpture; for we cannot be blind to the circumstance, that merely re-producing the *forms* of Greek sculpture would entirely fail to produce such a desideratum. Greek art was perfect because it was national, because its peculiarities suited alike the national feeling and the national religion. An attempt to reproduce the mere form, whether united to their myths or without that appendage, must fail to satisfy in any department of art, as far as regards the producing an English School, either in poetry or sculpture, painting or architecture, yet the contemplation of the myths of the Greeks is full of interest and use, as adding to the amount of our knowledge of the operations of the human mind, and where we may learn how man sometimes produces results so perfect as to become laws, and as it were to form an eternal model of

fitness and propriety, the result of wants perfectly supplied, of ideas perfectly embodied, of national feelings incorporated with and represented by national emblems. Such was the Parthenon, such are the glorious buildings we possess in our ecclesiastical national structures.

It may be as difficult to define why perfect results are obtained, as it is to suggest how a national want in art is to be filled. We, as a great nation, have erected monuments to our heroes, our statesmen, our administrators of justice, our men of science and art; but that we have not yet adequately succeeded in doing so is the acknowledgment of all. We have, therefore, a national want. The chances of that national want being properly supplied are the greater from our being aware of the fact; and it is for the thoughtful and reflective among us to attempt a remedy for a national reproach. The adaptation of a perfect supply to a national artistic want was not the result of a foregone conclusion by one man in Greece: it took many hundred years' experience to produce the perfect result of the Parthenon. We, therefore, need not despair; but we may be sure of this circumstance—that our only hope of producing a perfect result is to use the past as experience; not merely the past of our own failures, but the skilful retrospect and adaptation of all that can contribute to our excellence; not in a barefaced imitation of that which, perfect in its place or style, becomes a proof of poverty, if servilely imitated; but in an amalgamation of elements, it may be heterogeneous in themselves, but which, by undergoing the process of transmutation in the mental alembic, may be reproduced in a form that shall fill the void of which we complain. Aware of our deficiency, let us dwell on the means of producing fitness in our art of design: we may

hope to discover the elements of such fitness, and produce a result that will become a law.

And we are aware, that in some departments of art there are certain laws that are necessary and essential to excellence in those departments; as in Poetry, the most unfettered of all the arts, grasping all creation for its elements, and glancing as it were from earth to Heaven, yet we see that art or inspiration controlled by the most severe of all restriction—NUMBERS: in music, second only to poetry in its tender appeals to our minds, or its bold and erratic effects on our imagination—that we see confined by the most rigid of all limits—TIME: in Grecian architecture, where the greatest variety of line and composition is confined by the interventions of PARALLEL AND CONTINUOUS LINES: and in Gothic architecture, where almost infinite variety is produced from a few of the simplest forms. So may we expect, if we can discover the CLUE, to unravel the difficulty attending the subject of propriety of treatment in a national art of sculpture. This is a theme worthy the efforts of a great and free people, and the difficulty consists chiefly in the circumstance of our memorials to departed worth being placed in our religious edifices.

The Greeks succeeded in producing perfection in the art or science of portraying the human form in its most perfect beauty: this we must use—without it our art must retrograde. But we require something more than the science of beautiful form: we must use the form, and superadd a spirit of nationality, whose operations demand that, in addition to perfect knowledge of form, we shall imbue a sentiment of our religion—an embodiment of the Christian patriot and philanthropist; and to the perfection of the science of form, let us add

the indication of the soul of the poet; and by a proper treatment adapt our work to its destined locality. In the furtherance of this idea, I have produced a volume of designs, which I hope may deserve some consideration.

And let it not be thought that this age and country afford no fit subjects for Sculpture or Painting; that the season for such things has passed away; that they are no longer needed for instruction and record, or are of small account in a nation's history. If, in these latter days, the right hand of art has somewhat forgotten its cunning; if in this country art is too much a craft, without sway or influence over men's spirits; it is not for want of due theme, or powers of artistic skill. For in the English mind, as among the Athenians of old, dwell associated an inborn love of freedom, a memory of former glory, a consciousness of present greatness; and surely the record and portraiture of national thoughts and character in such a land would, if rightly chosen by the artist, be sufficient for inspiration, if not for final reward. The sculpture of the ancients is the most faithful, the most eloquent, the most enduring chronicle of their greatness. If, in his solemn discourse over those slain in battle for their country, the Athenian Pericles could say that of illustrious men all earth was their tomb, and that their names were not merely graven on the sepulchral marble among their own kindred, but stored up for ever in the unwritten register of the memory in other lands, so may we say, at the close of this our essay on the art of Phidias, that though the glory of it, manifested to his countrymen in distinct and familiar characters and in the fulness of its meaning, is to our distant age only dimly and distantly revealed, if we know it only by a few fragments we have preserved, or by those scattered in foreign lands, or by

cold delineations and still colder descriptions, yet the image of the art survives in the mind of man, to be reflected again and again in the thought of a remote posterity, an unwritten record and silent witness of the greatness of the Athenian people, and the genius of their sculptor.

“They so sepulchred in such pomp do lie,
That kings for such a tomb might wish to die.”

THE END.

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NOTE.—The following communications on the subject of the interior of the Parthenon have been obtained from Athens, through the influence of Sir Edmund Lyons, the British Minister at that Court, from Mr. Pittakis, the present Curator of the Parthenon; and also from Mr. George Finlay, who is esteemed a great authority on this matter.

Questions submitted to Mr. Pittakis by R. C. Lucas.

1st.—Is the capital of a Corinthian column which Col. Leake alludes to in his work, as having been found in the eastern chamber of the Parthenon (and on which discovery Mr. Cockerell has based his restoration of the lower tier of columns in the interior of the Parthenon) in Athens; or can any account be given of it?

2d.—Can any data be given for the upper tier of columns or supports to the roof of the eastern chamber? Mr. Cockerell has used the Doric placed over the Corinthian in his restoration.

Mr. Pittakis's Answer to Mr. Lucas's Inquiries.

In answer to the first question, around the altar, which was the ancient Hecatopodon, the soil of which is lower than the rest of the Parthenon, appear signs of double columns. The first, which Mr. Cockerell saw, are about three feet in diameter; and thus it has been supposed, wrongly, I think, that those small columns supported the roof of the temple; but when the mosque, which stood on the south side of the temple, was knocked down and cleared away in 1844, traces of columns of five feet in diameter were discovered on the flooring, and are still visible: these columns, which, from their size, were able to support the weight of the roof, were up to the half the height of the Temple of the Doric order; above them was another tier of columns of the Ionic order; so that the lower tier was Doric, and the upper Ionic. The same order of architecture prevailed in the Temple of Minerva in Tegea. The traces of the Doric order appear in two places, and I have shown the same to several travellers, particularly to Mr. Bracebridge, who may assist in this explanation if referred to. As for the upper range of columns, they were certainly Ionic. This I have ascertained from fragments of this order which I have found in the different excavations I have superintended in the Parthenon; and I also believe that the traces of those columns which Mr. Cockerell gave were made in the time of the Romans, when the Parthenon was restored; and I have found in excavating up to the present period four pieces of the frieze of the Roman era, and they made use of the same upper tier of columns—that is, Ionic. As to the second question, six traces of the stylobates exist

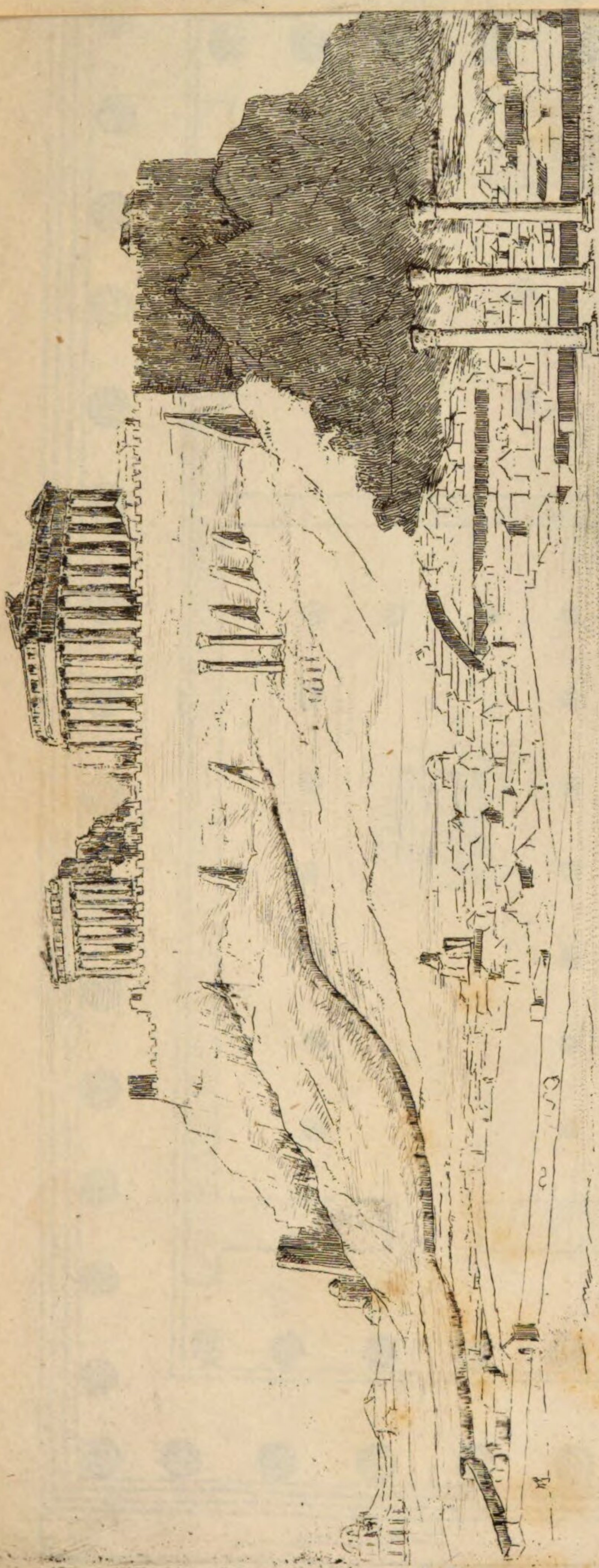
towards the south of the Parthenon, and four on the north side ; but they are of the Roman epoch, as I said before.

I do not agree with Mr. Cockerell in placing the Doric order on the Corinthian ; and, if I may be allowed to offer my opinion, I should say, that in ancient times, when good taste prevailed in Greece, the Greeks never made use of the Corinthian order to support weights, because this order is only an imitation of flowers, and naturally cannot support anything heavy ; they, therefore, used Tripodes, or other architectural ornaments ; and used the Corinthian for small, pretty, elegant buildings, such as the Tomb of Lysicrates ; but the Romans lost this fine idea, and made the Temple of Jupiter Olympus of the Corinthian order, as also the Gate of Adrian.

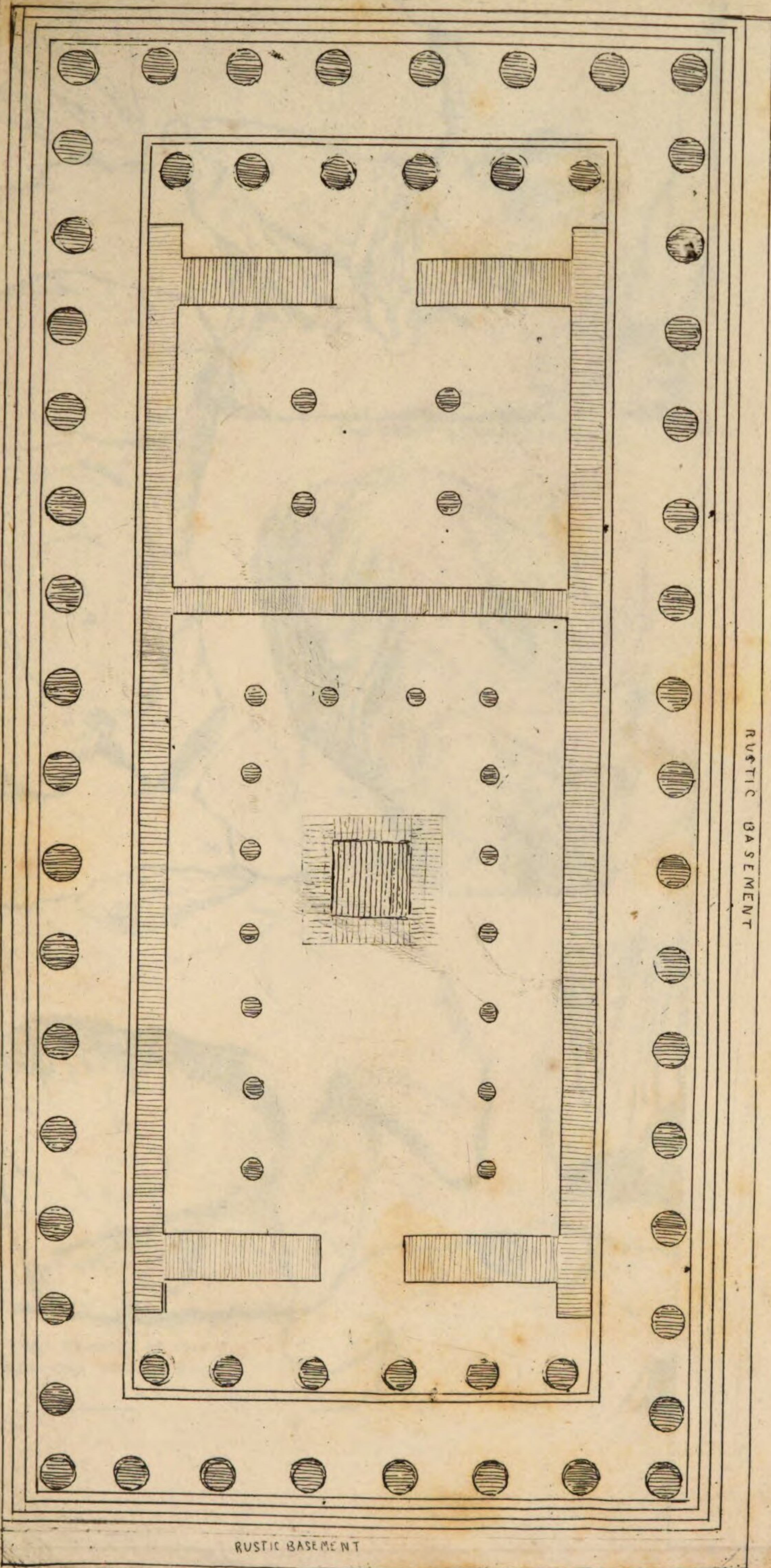
From Mr. Finlay to Sir Edmund Lyons.

MY DEAR SIR EDMUND,—I have read over Mr. Lucas's questions and Pittakis's replies, and which I now return. The question is one of evidence, and I am not aware that enough exists to decide on how the Parthenon was roofed, or how that roof was supported. There were certainly columns ; but the very vagueness of Pittakis's conjectures, about which are the Roman restorations, show how much uncertainty reigns concerning the subject. The Corinthian was just as much used to support an entablature as any other order from its earliest existence, as may be proved from many Attic examples.

This subject, therefore, having been discussed, and it appearing probable that in the recent excavations the foundations of the old Parthenon, that exist on the site of the present building, have disclosed traces of the Doric columns that supported the former building ; as five feet in diameter is too great for the required height of the lower tier of columns in the interior ; and the evidence for the Corinthian order appearing conclusive for the upper tier, as the fragments that Inwood discovered in the Parthenon, from their size, must have belonged to the upper tier, and the size of the Ionic according with the required size of the lower tier, this restoration is now completed with the lower tier Ionic, and the upper of the Corinthian order.



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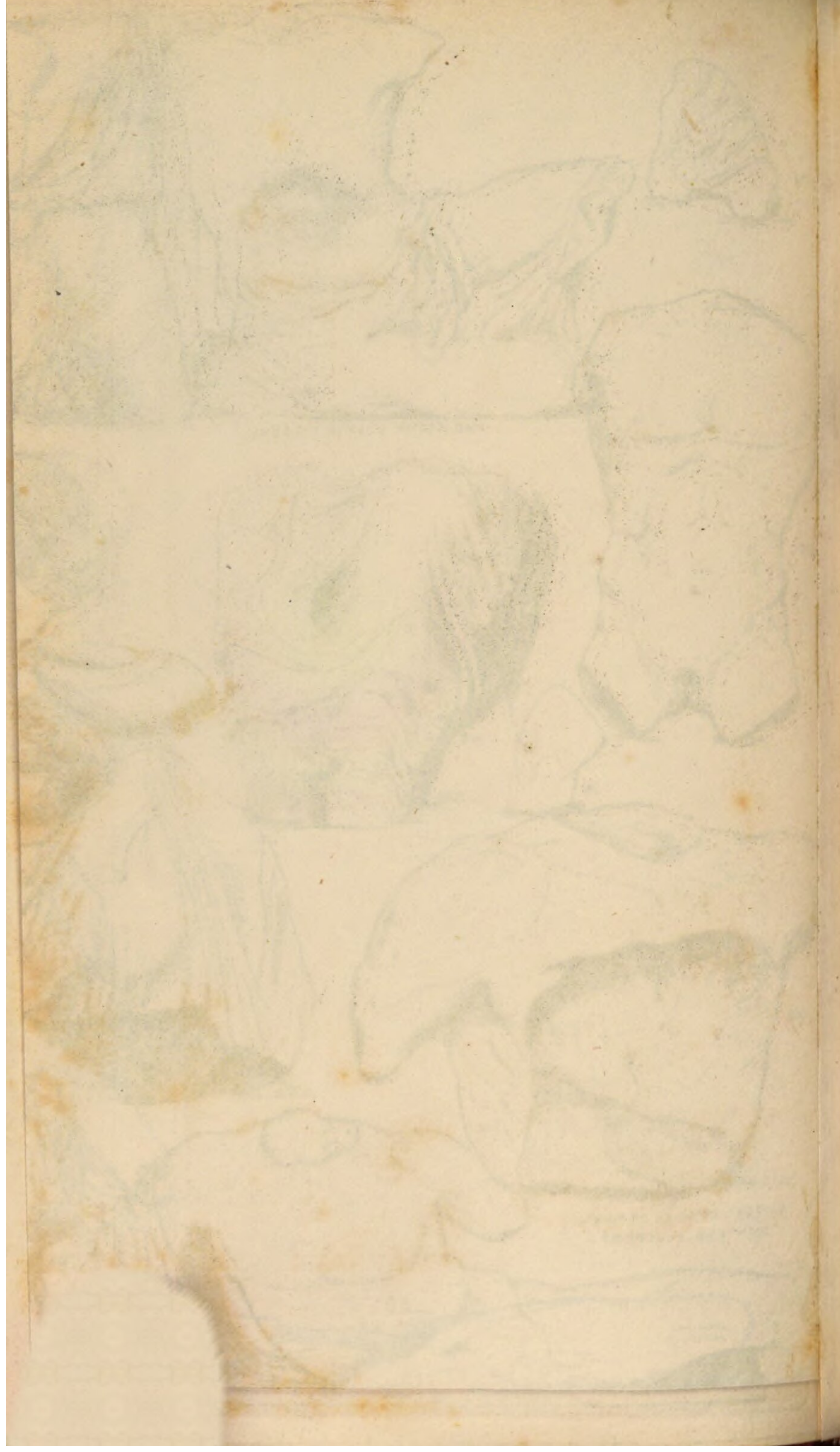
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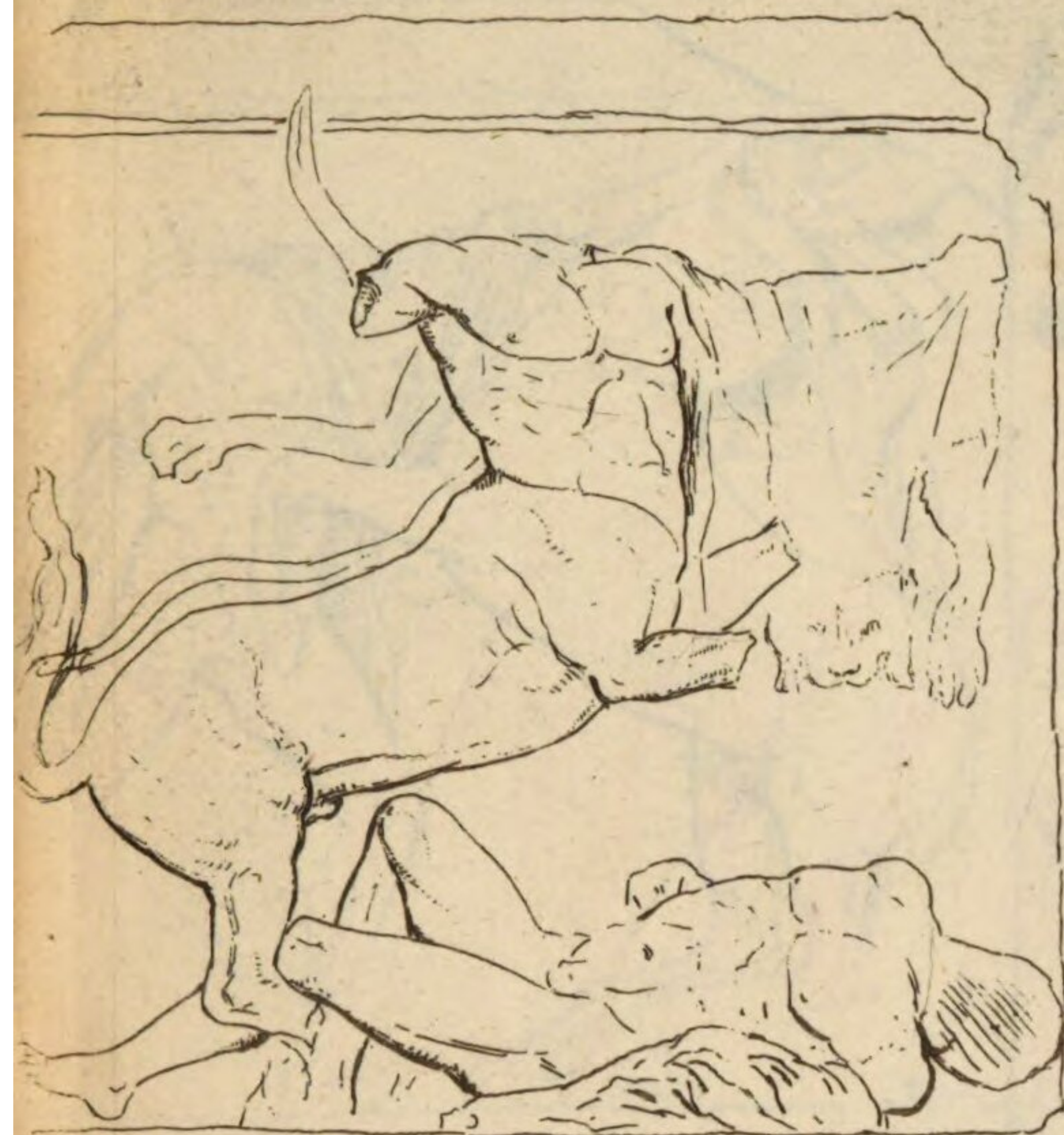
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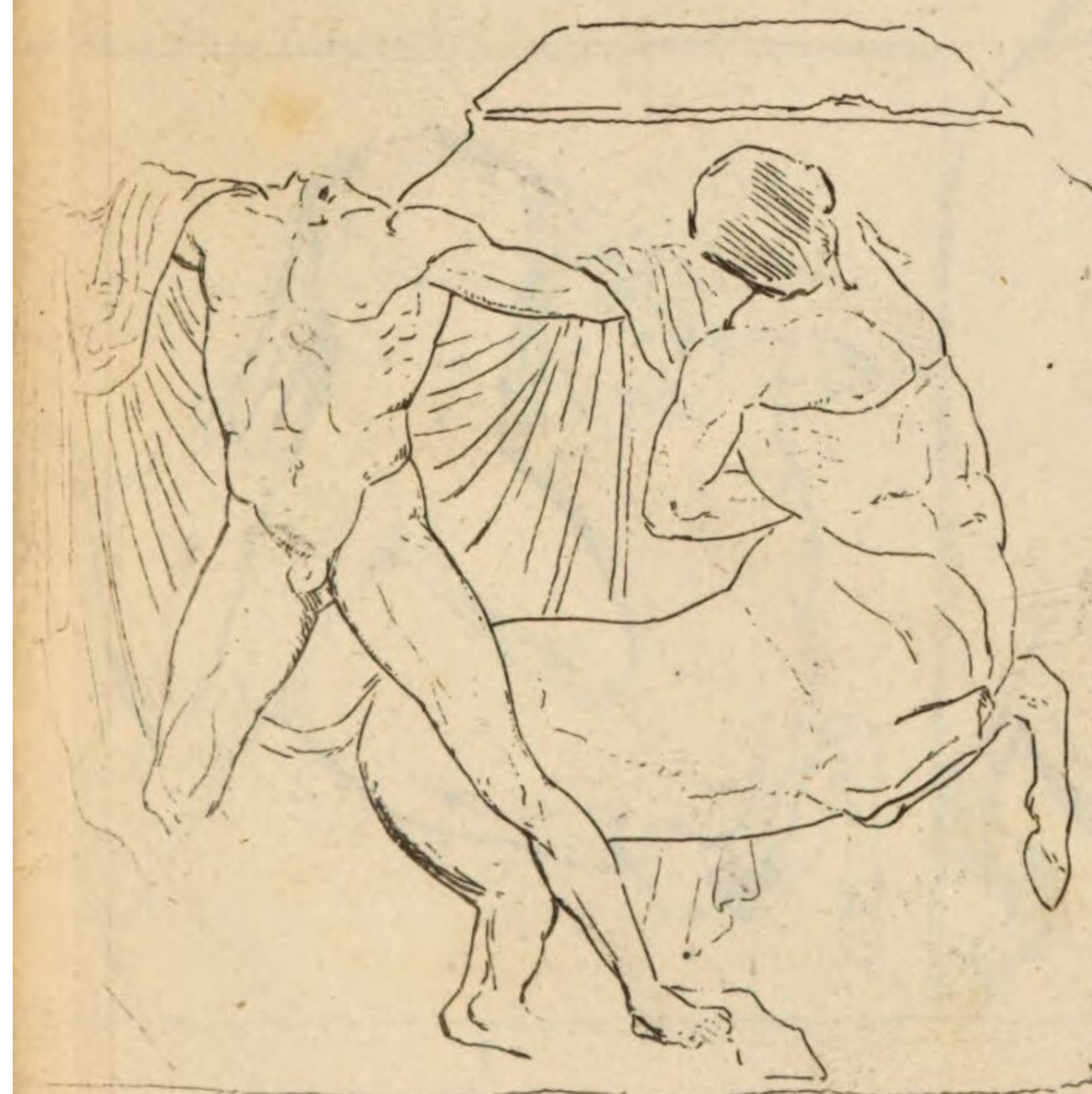




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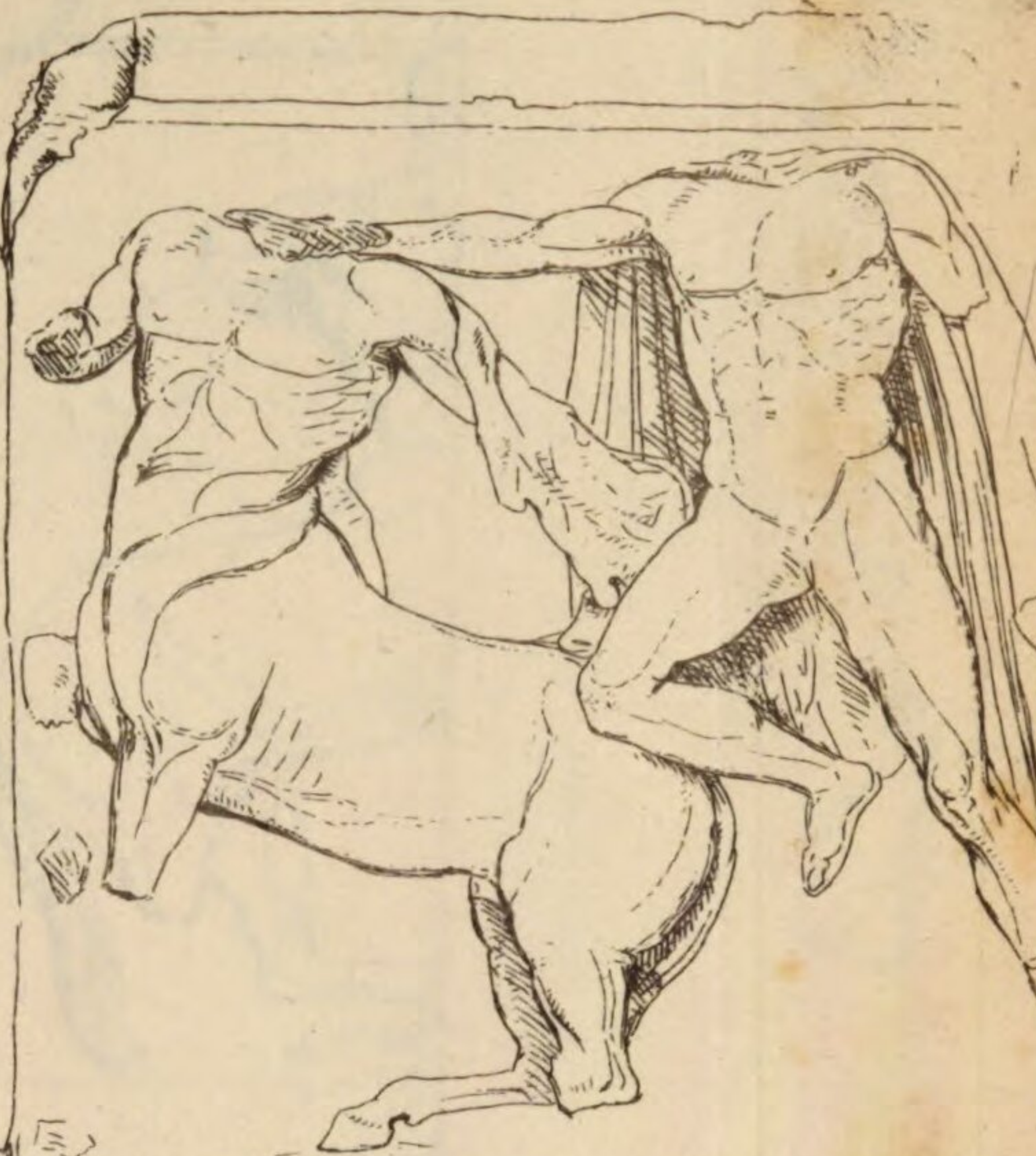
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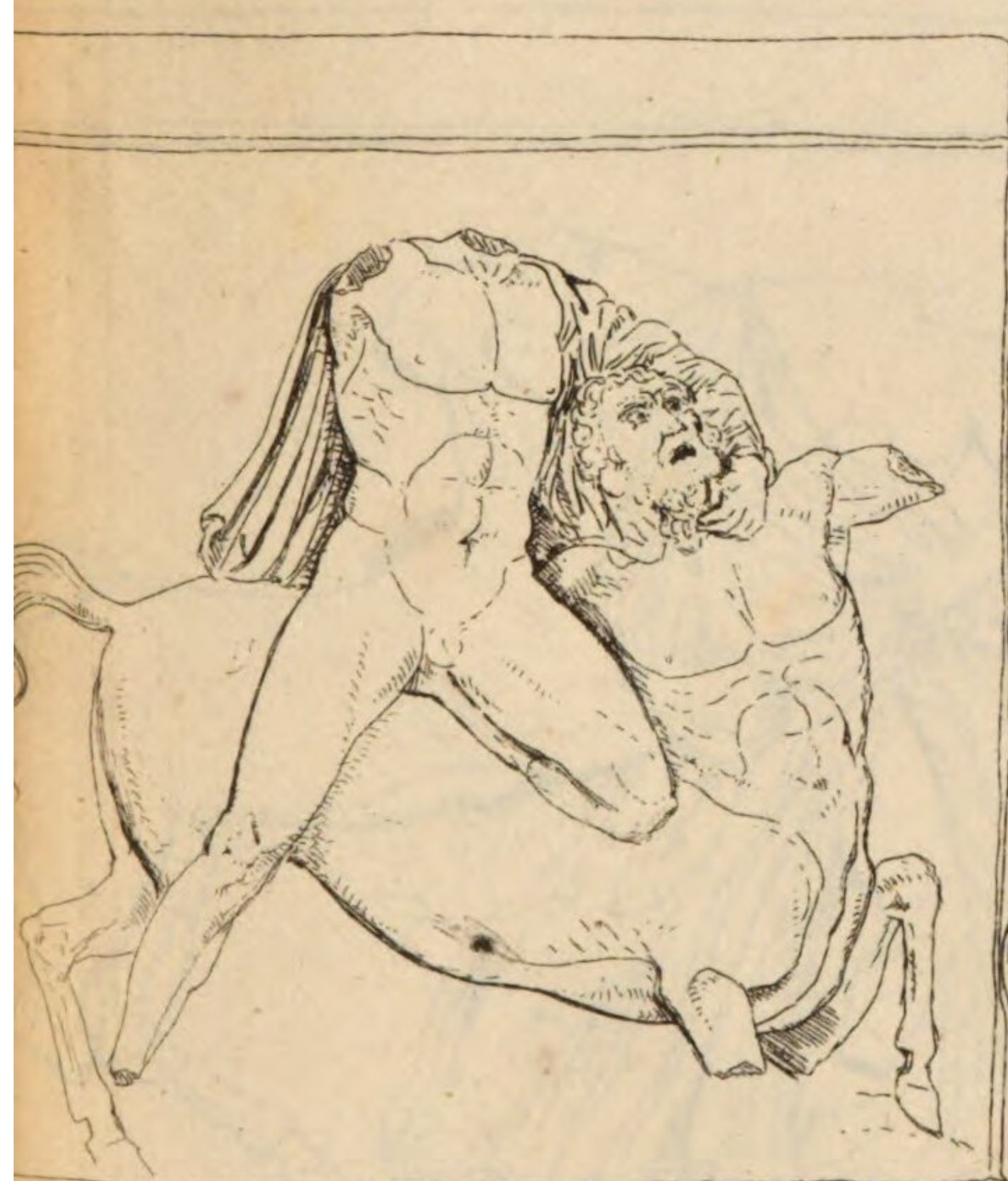
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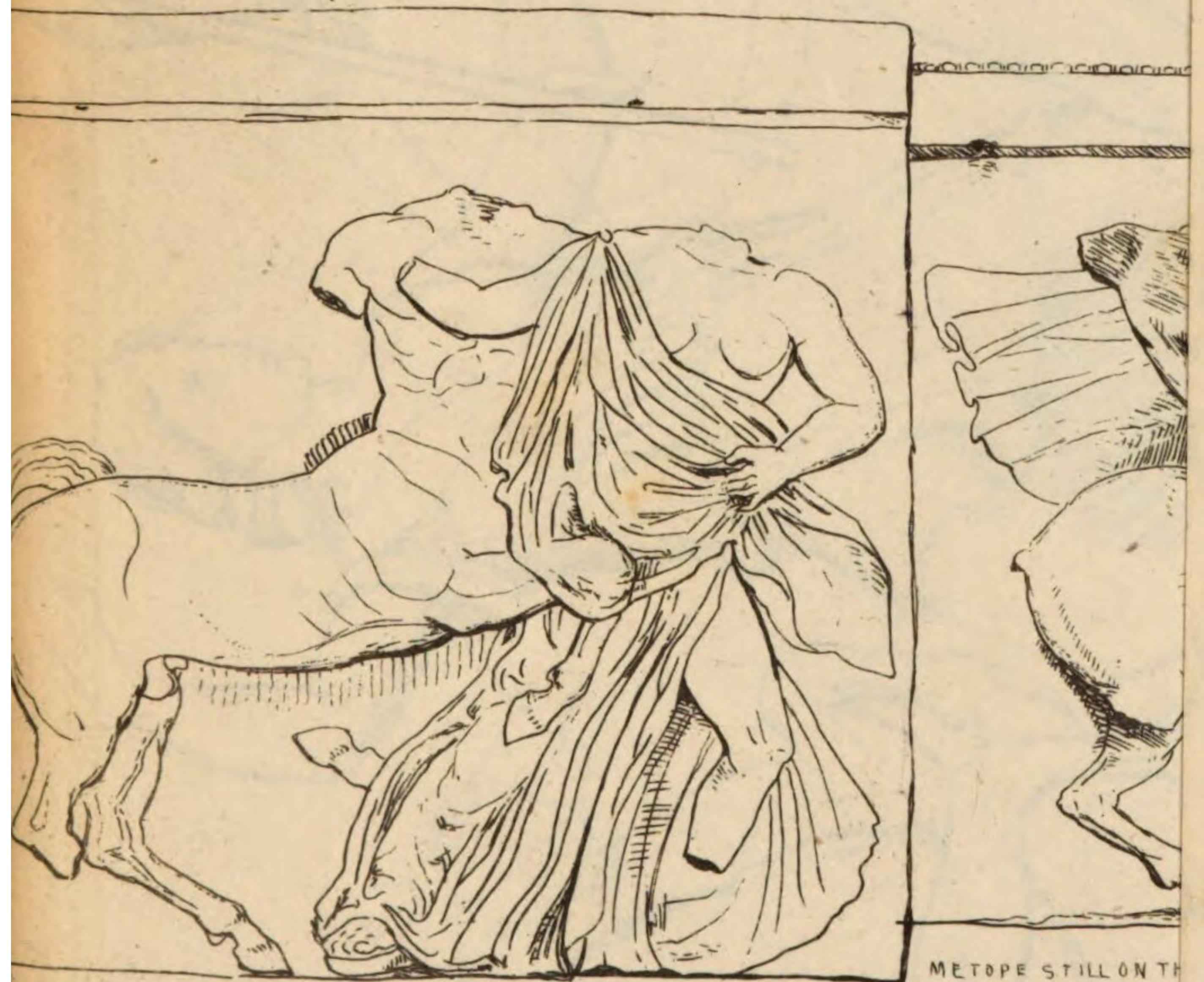
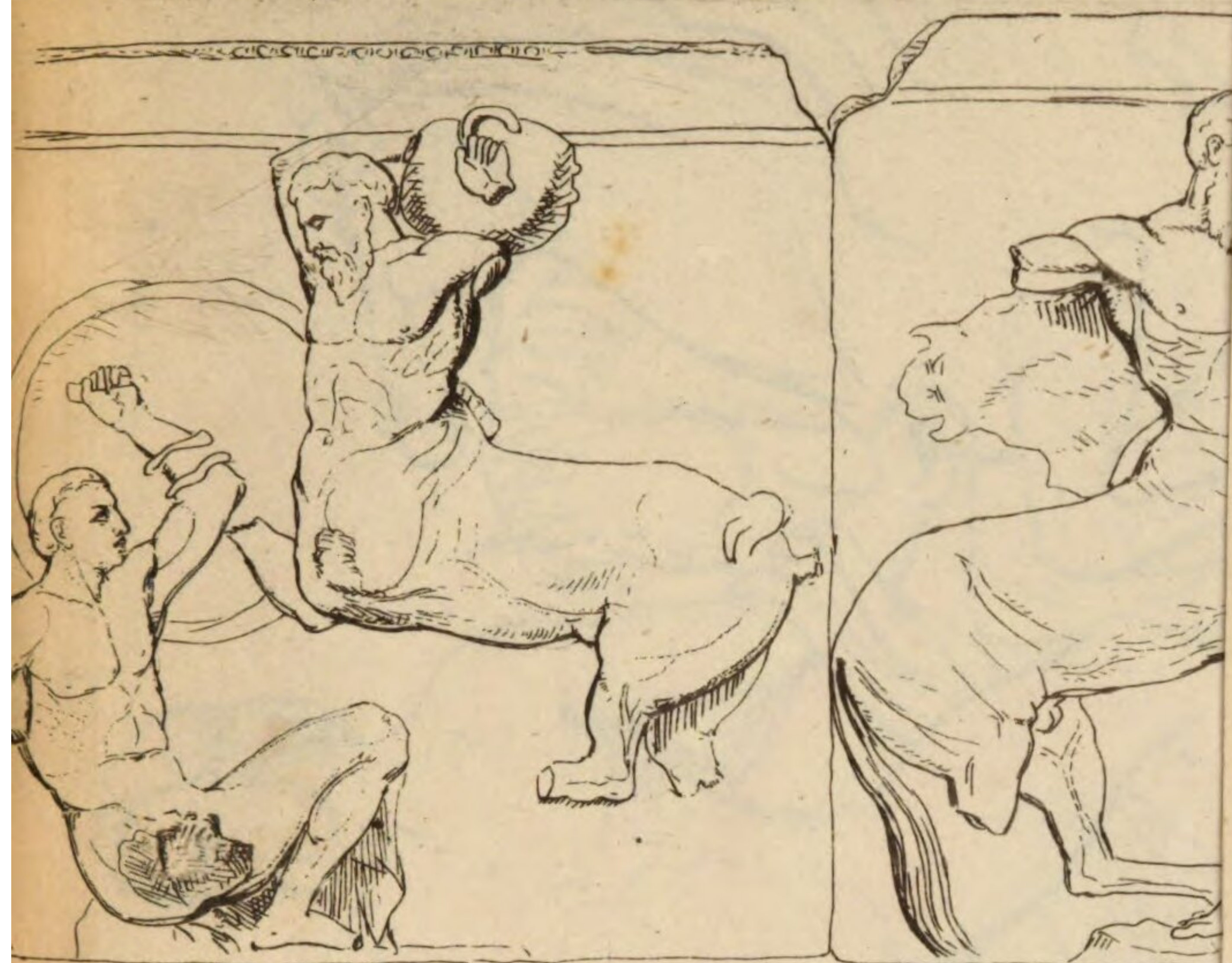


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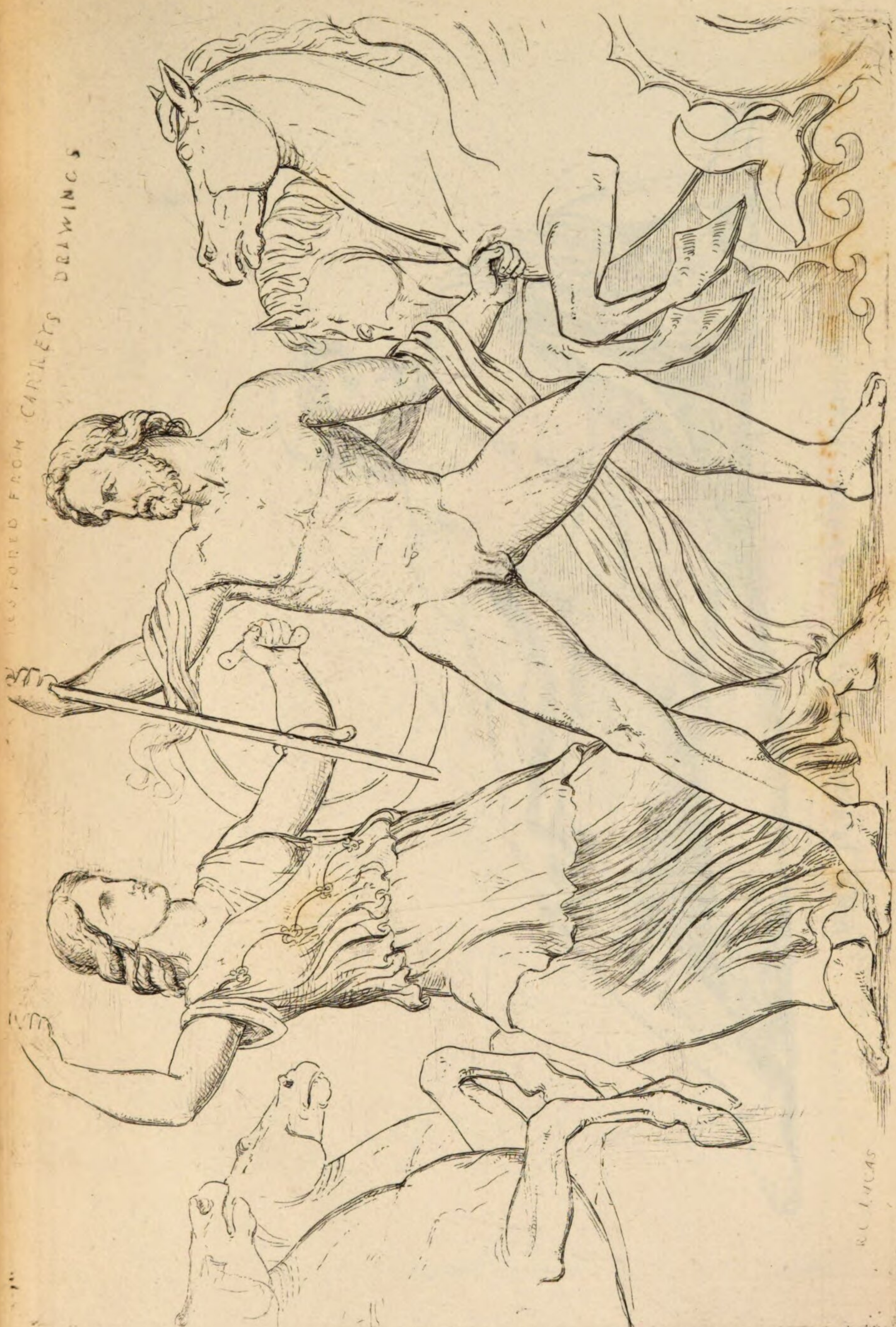


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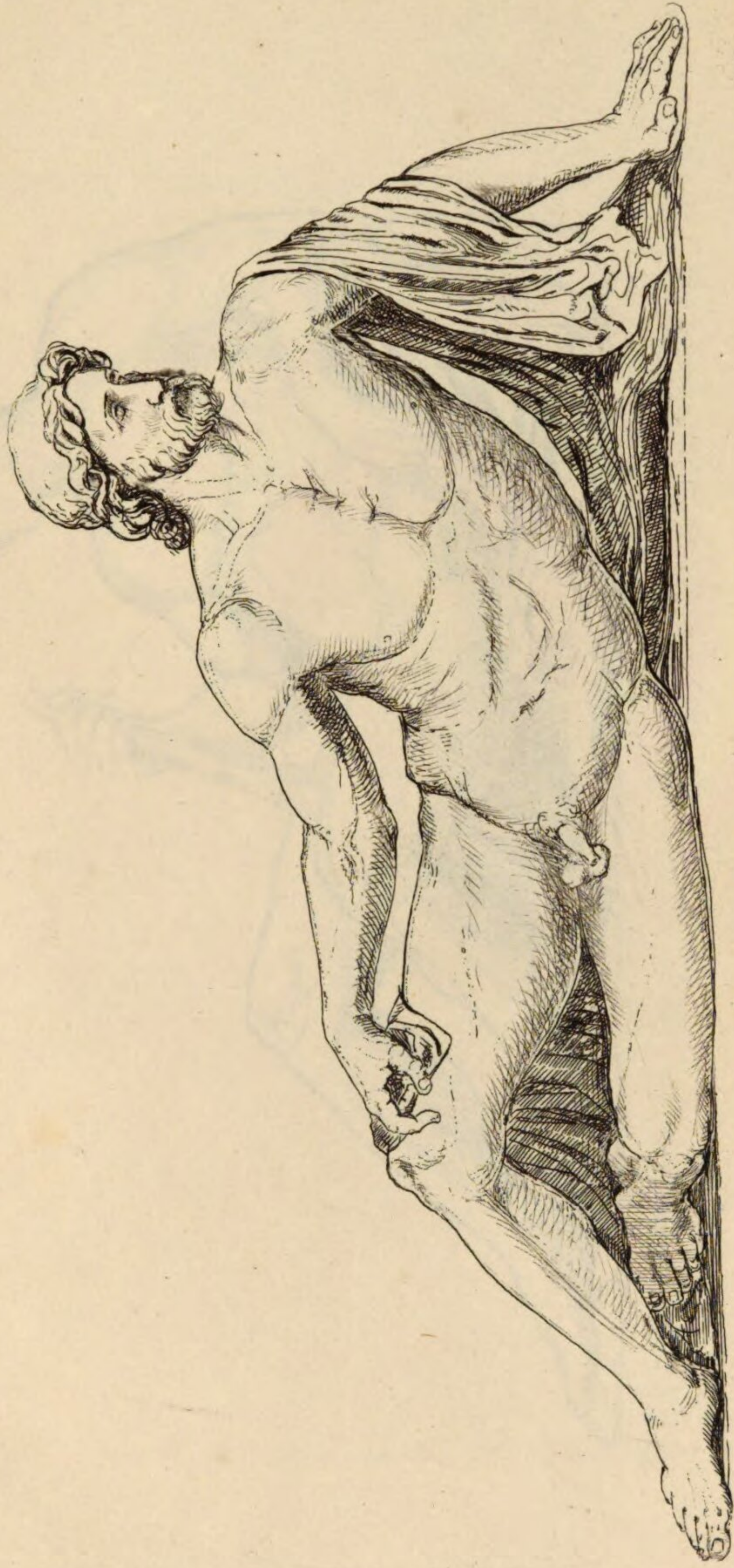


W. C. LUCAS



RESTORED FROM CARVERS DRAWINGS

R. LUCAS



K. C. LUCAS THE ISSUS OF THE WESTERN PEDIMENT







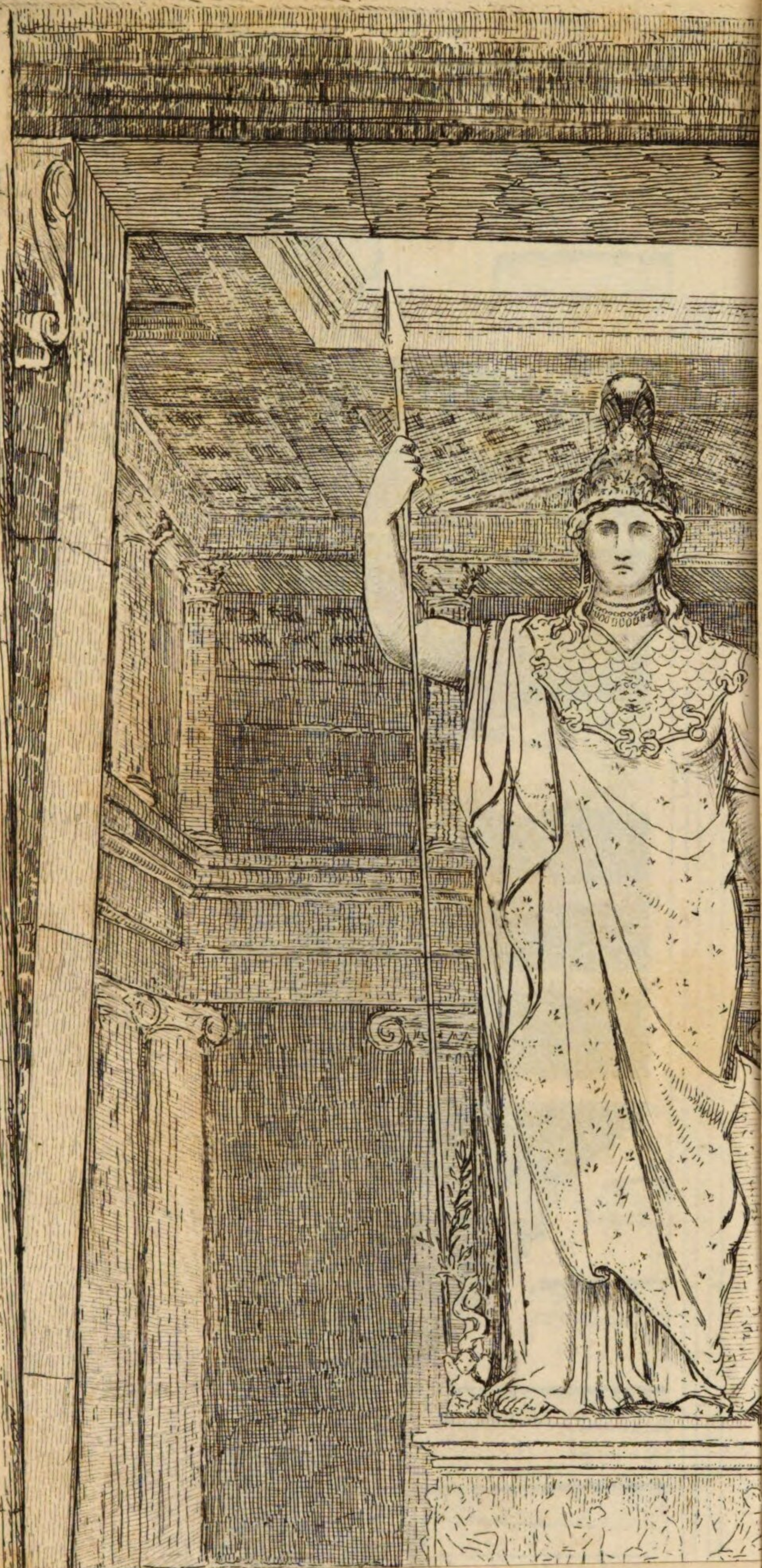
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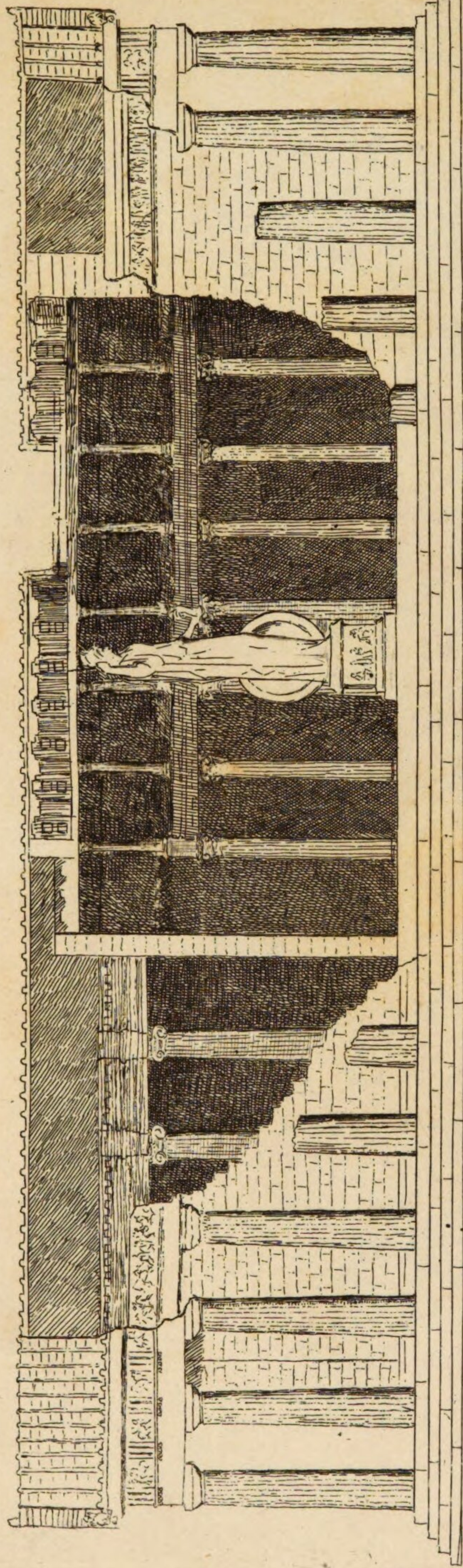
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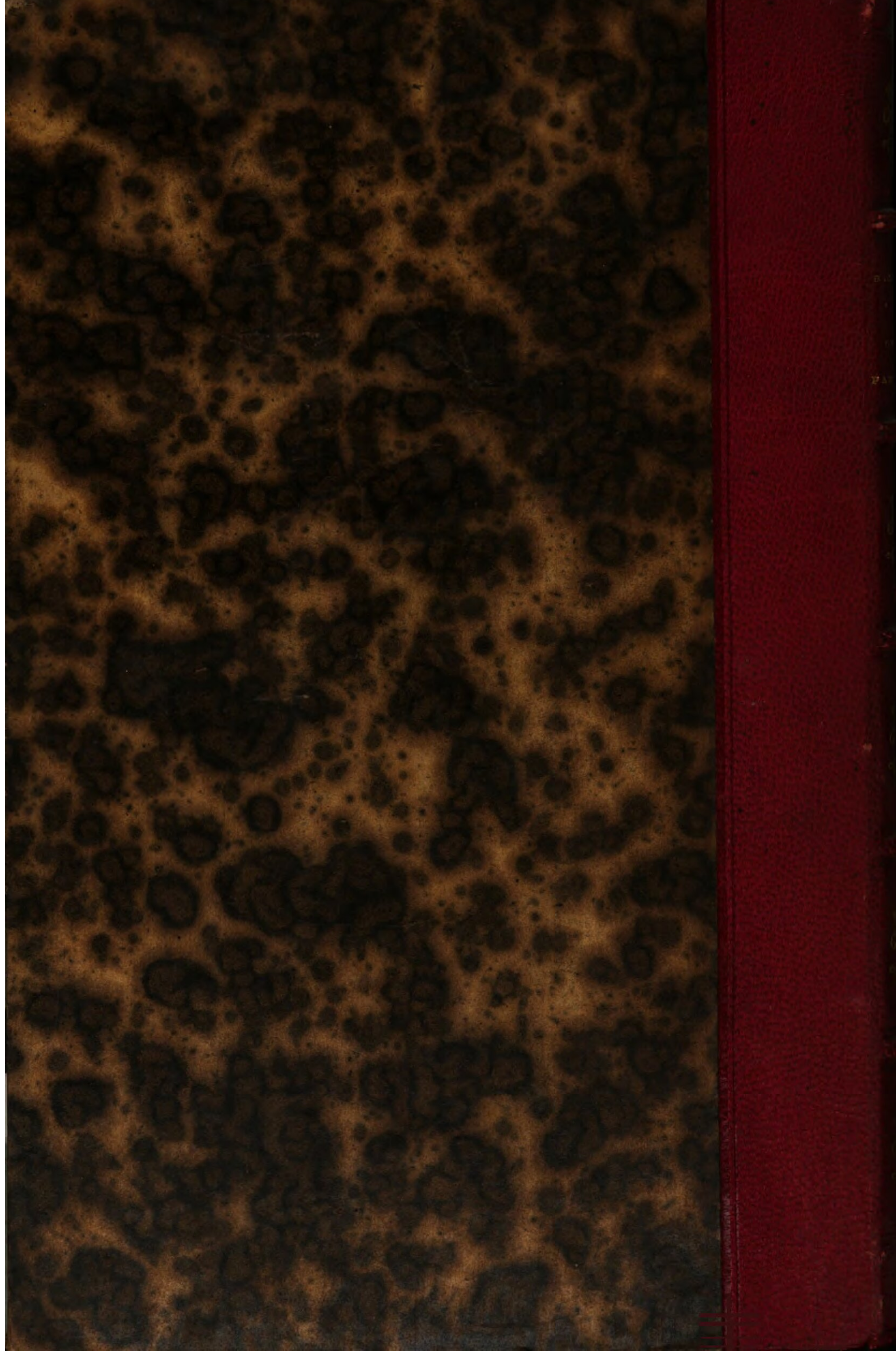


R. CLUGES
1845

SECTION OF THE INTERIOR







Lucas, Richard Cockle

Remarks on the Parthenon: Being the Result of Studies and Inquiries
connected with the Production of two Models of that noble Building ...

Salisbury 1845

Arch. 78 st

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